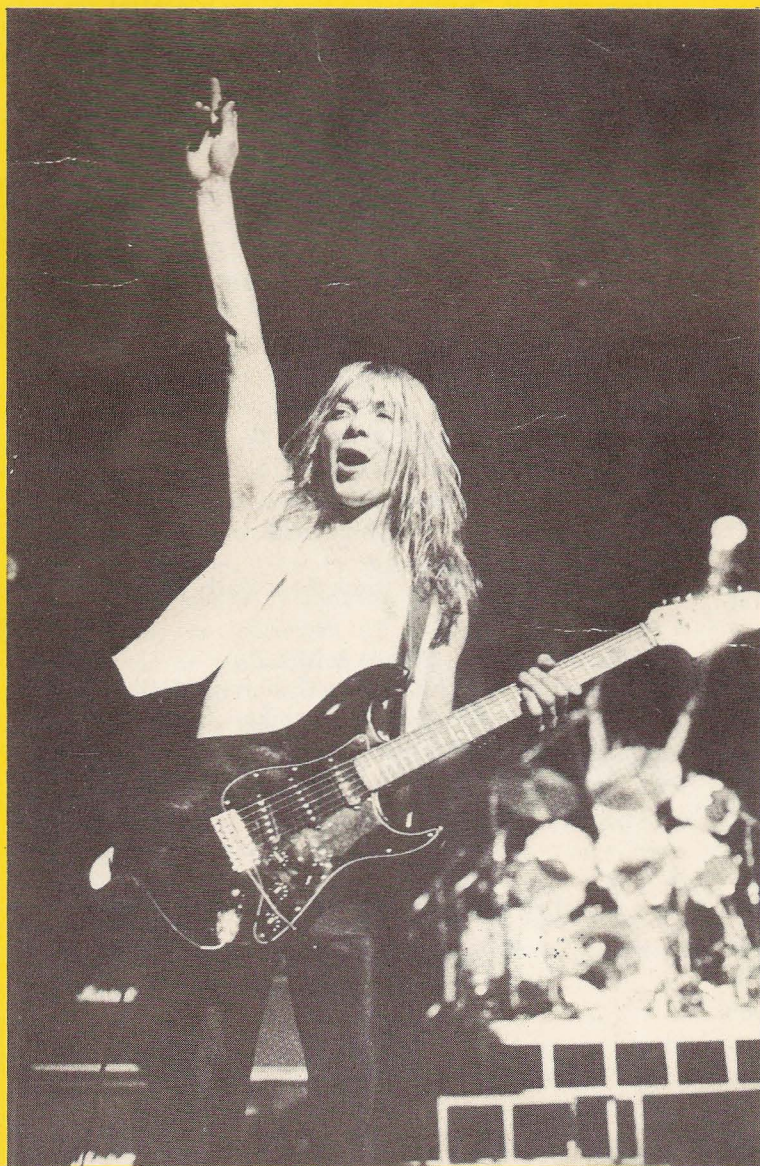


METAL FORCES

No.1

Autumn 1983

80p



SAXON
MSG
PRETTY MAIDS
EXCITER
CULPRIT
ANVIL CHORUS
SATAN
HAWAII
GERMAN H. R.

MURRAY
QUITS
MAIDEN?

INTRODUCTION

Hello and metallic greetings to the first issue of **Metal Forces**, a magazine produced by H.M. fans **For H.M.** fans. It is the aim of **Metal Forces** to keep all you fans out there up-to-date with all that's new in the world of H.M., by focusing mainly on the lesser known bands who would otherwise pass by unnoticed and disappear into obscurity. **Metal Forces** wishes to give a chance to all up and coming HM/HR acts by reviewing their demos and vinyl product. So if your band is interested then send us your material, together with a full band biography and photo for inclusion in future editions of **Metal Forces**.

The next issue of **Metal Forces** will include a pen-pals page and reader's letters so start putting pen to paper now and tell us what you would like to see in your magazine. We welcome any criticism or suggestions on improving **Metal Forces**.

So until the next issue, spread the word about **Metal Forces** and thanks for reading.

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METAL FORCES – PLAYLISTS

Dave Constable

1. "Satan's Fall" – **Mercyful Fate** (from the L.P. "Melissa" on Music For Nations)
2. "Seek and Destroy" – **Metallica** (from the L.P. "Kill 'Em All" on Music For Nations)
3. "Bad Boys" – **Pretty Maids** (from the mini-L.P. "Pretty Maids" on Bullet Records)
4. "Midnight In Toykyo" – **Y & T** (from the L.P. "Mean Streak" on A & M)
5. "Fantasy" – **Pretty Maids** (from the mini-L.P. "Pretty Maids" on Bullet Records)

Bernard Doe

1. "Whiplash" – **Metallica** (from the L.P. "Kill 'Em All" on Music For Nations)
2. "Bad Boys" – **Pretty Maids** (from the mini-L.P. "Pretty Maids" on Bullet Records)
3. "Panic" – **Anthrax** (U.S.) (advance tape from forthcoming mini-L.P.)
4. "Master Of The Sun" – **Sacred Blade** (from demo tape)
5. **Hellstar** (U.S.) (7 track demo tape)

Steve Hammonds

1. "Sucker For A Pretty Face" – **Eric Martin Band** (from the L.P. "Eric Martin Band" on Elecktra)
2. "Canada 1982" – **SanTERS** (Private tape)
3. "In Your Face" – **TKO** (Demo L.P.)
4. "Beat Street" – **Prism** (Capitol L.P.)
5. "All Systems Go" – **Hellanbach** (Neat L.P.)

David Ling

1. "Head First" – **Uriah Heep** (Bronze L.P.)
2. "The Minstrel" – **Spider** (Demo track)
3. "Piece Of Mind" – **Iron Maiden** (EMI L.P.)
4. "Live At The Marquee" – **Wishbone Ash** (Private Tape)
5. "You Can't Stop Rock 'n' Roll" – **Twisted Sister** (Atlantic L.P.)

Dave Reynolds

1. "I Love You" – **U.S.A.** (1982, Prt L.P. track)
2. "In Your Face" – **TKO** (Demo L.P.)
3. **Overload** – (4-track demo tape)
4. "No Mercy" – **Bullet** (Advance tape of forthcoming L.P.)
5. "Back Seat Sally" – **Back Seat Sally** (Atlantic L.P.)

Steve Price

1. "In The Red" – **Fist** (A & M L.P.)
2. "Gambler" – **Whitesnake** (Liberty/UA 45 B side)
3. "Hard Section" – **X-Ray** (Teichiku – Jap. Import L.P.)
4. "Sirens" – **Savatage** (PAR Records L.P.)
5. "Head First" – **Uriah Heep** (Bronze L.P.)

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NEWSNEWSNEWSNEWSNEWSNEWSNEWS

MURRAY TO LEAVE MAIDEN?

It appears that **Dave Murray** will quit **IRON MAIDEN** once the band ends its current "World Piece Tour". The reason behind the decision seems to be musical differences and apparently Murray would have left sooner, but this would have left his replacement (any guesses who?) very little time to rehearse for the said tour. At present it's not known what Dave Murray's plans are for the future, but we understand that at least one other **MAIDEN** member could be on the way out.

TYGER DROPPINGS!

Rob Weir and **Brian Dick** have been fired from the **TYGERS OF PAN TANG** by the band's new management. Apparently **Rocky** would have also gone, but had he done so then the band's name would have gone with him. As yet no replacements for Weir and Dick have been named.

Despite the rumours **RIOT** have not split up, although whether vocalist **Rhett Forrester** is still in the band seems uncertain. The New York metallist's have recorded a new album entitled "Vigilante Killer", which includes tracks such as "Running From The Law", "Heavy Metal Machine", "Wing Of Fire", "Born In America", "Gunfighter", "Where Soldiers Rule", "You Burn In Me", "Hot Life" and the title track. As yet no release date has been set for the album.

BLACK 'N' BLUE (the Oregon rockers who are now based in Los Angeles), have recently signed to Geffen Records. This means the band have abandoned plans of releasing their independent "Violent Kid" mini-album. However all five tracks are expected to appear on the bands debut album to be released later this year. It is possible that the album, which will hopefully include their classic "I'm The King", may be recorded in England, therefore a short tour of these Isles may be in order soon.

ANTHRAX who are New York's answer to **METALLICA** will have their debut E.P. released on Megaforce shortly. Produced by Ross The Boss the E.P. contains five killer tracks. "Soldiers of Metal", "Panic", "Hellfire", "Across The River" and "Howling Furies".

LEE AARON has secured herself a German recording contract with Deutsche Grampton.

The long awaited Live **ANGELWITCH** album will be released within the next couple of weeks. Better late than never!

Dutch Heavy Metallists **PICTURE** have split up. The band's former vocalist **Shmoulik Avigal** has joined fellow Dutch rockers **SAVAGE**.

Former **METALLICA** lead guitarist **Dave Mustaine** who left the band in New York, prior to the recording of "Kill 'Em All" has formed a new band called **MEGADEATH**.

Canada's **SACRED BLADE** who are probably the World's fastest power metal band are currently working on a ten track cassette/album for release towards the end of the year. The band will also have a track "Alien" featured on the next "Metal Massacre 4" compilation.

An as yet untitled Heavy Metal compilation album featuring bands from Chicago will be released later this year. Bands likely to be included on the album are **TROUBLE**, **ZOETROPE**, **WITCHSLAYER**, **THRUST** and **TRANSGRESSOR**.

REX SMITH'S forthcoming L.P. is rumoured to be a return to this hard rock roots.

FRANKIE AND THE KNOCKOUTS third L.P. has been delayed. It's the first to feature new guitarist Bobby Messana, formerly with **STARZ**, **TYCOON** and **Peter Criss**.

The Japanese Heavy Metal band **LOUDNESS** will be coming to England in August to record tracks for their fourth studio album. The album as yet untitled will be released in February. While in the country the band are expected to play at least three gigs, including one date at the Fulham Greyhound in London. Later that month the band will return to Tokyo for a live recording that is scheduled for release as an album in November. Meanwhile the first three **LOUDNESS** albums, "The Birthday Eve", "Devil Soldier" and "The Law of Devils Land" will be released in the U.K. for the first time by Music For Nations. In America a **LOUDNESS** compilation album will be released featuring tracks from their first two albums. The tracks were especially re-recorded in English for the compilation during the bands short tour of America's West Coast in July. **LOUDNESS** will be returning to the U.S. in February next year for an extensive tour that will also include dates in Canada.

A new Japanese HM band **44 MAGNUM** will have their debut album released in October.

German band **STEELER** are to record a debut L.P. in November for January release. The five piece rockers will be including the legendary "Call Her Princess"

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SAXON whose present LP, "POWER AND THE GLORY" is breaking the FM airwaves and paving the way to success in the U.S.

Matt McCourt spoke to lead singer Biff Byford and Bassist Steve Dawson on the first week of their current U.S. tour that has them in support of IRON MAIDEN. The tour is billed as the British metal onslaught and along with FASTWAY it proves to be the most headbanging tour of the summer.

So, how does it feel to get back to the U.S. and how is the tour so far?

Biff: Pretty good, we've just started really and we're not used to playing support - it's hard to go from a 90 minute set which we do in Europe to a 50 minute set which we're doing now.

Do I get the feeling you don't like to support?

Steve: Ah Fook! It don't matter, ya gotta be professional about it, and we don't get as many lights but who cares, we just like to get out and play - it don't matter if we only got 10 lights, we're here to 'ave a party.

Biff: The hardest thing is to figure out what songs to play, we've got so many albums to choose from that it's hard for all of us to decide what our sets goin' to be like - y'know what I mean?

Getting on to the music, the new LP "Power and the Glory", how was it to use a producer instead of producing yourself, why did you choose to use a producer?

Biff: We wanted to have a little bit of fun on this one, not so many things to think about, it went alot easier.

Steve: We also thought that by using an American producer we could get a bit of airplay.

Was Kennedy's assassination significant in England?

Biff: In England? Sure it was like the Falklands were, over here it didn't really affect us but we kept hearing about it in school and on TV -y'know?

Steve: We wrote a song about it cuz we were so sick of hearing about it (laughs).

Who writes the songs?

Biff: Well, I write alot of the words cuz I'm the singer but everyone writes really - its not just one person, it tends to get stale that way y'know?

I like the topics of SAXON's songs - they're real topics about the world and stuff.

Steve: XAH! (laughs) we like to write about motorbikes and cars, the presidential assassination - that's pretty real to me (laughs)

Do you own any bikes?

Biff: Sure, but I've just sold them and brought a new house. I used to have a Honda Goldwing, a Kawasaki 1000 and a Harley.

Does your show have any special effects or anything like that?

Steve: No, we haven't got time for that we just go out and fookin' get crazy.

You guys are a pretty wild bunch huh?

Steve: (laughing) Yeh, like one time at this speedway in Germany, we took a fookin' fire hose and sprayed the crowd that was fun but I didn't think about water and electricity not mixing - ha, ha.

Biff: We used to do crazy stuff like tie up the roadies on stage and leave em there.

Steve: Yeh - (laughs) the drummer would fake like something was wrong, the roadie would come on stage and we would handcuff 'im to the drum riser.

What's the funniest thing that happened at a show?

Steve: We played at this circus tent in Spain and they had wooden chairs that they set out and as soon as the lights went out, everyone stood on the chairs and they all broke. Crash! like down to the floor with all this wood bein reduced to kindling. We like to throw pies around too - y'know those whipped cream pies ha-ha-ha we'd like to throw 'em at the audience and staff - it's a great laugh.

Are there any more videos planned.

Biff: Have you seen Power and the Glory?

Steve: We've just made a video concert in England that'll have 7 songs on it and alot of shorts like backstage and interviews with the band and fans - it'll be here in America soon.

That's great! I was waiting for someone to do it.

Steve: Yeh, well it will be here next week. MTV will air it first I believe.

What do you guys think of all the Satanistic stuff that's been going along with alot of English HM bands?

Biff: It's alright, but you put yourself in a corner and limit your career because there's only so many songs you can write about the devil.

Is the music business what you expected?

Steve: Oh yeah! more - where else can you get crazy, it's great - until you die - (laughs)

Was it hard to get your first recording contract?

Biff: Yes - the record companies were mainly interested in Punk at the time.

What's next for SAXON?

Biff: We'll record another album, I don't exactly know where or when and hopefully headline the next tour of the U.S.

Steve: Yeh, when we headline, we'll have fookin' eagles landing, planes flying overhead, fookin' cars and motorbikes, y'know a big party.

Is life on big party?

Steve: Yeh - until you die (laughs)

NITRO

EXPLOSIVE ROCK!

Hailing from Centre Hall, Pennsylvania, NITRO play good solid hard rock.

NITRO is Dana Confer (Vocals), Brad Gensimore (Bass), John Hazel (Guitar) and Tim Wilson (Drums). Formed in 1978 by John and Brad, with more line-up changes than RAINBOW!, NITRO auditioned another Centre Hall native, Tim Wilson to play drums. Then the three of them set out to find the perfect front-man.

Not many miles from Centre Hall is the town Millheim. Here lived Dana Confer. John, Brad and Dana went to the same High School and were not complete strangers so Dana was asked to join in the Winter of 1981.

In September of 1981, they entered Filmspace Audio to record the E.P. "Lethal, "Breakout" has to be the best track on the E.P. It is a fast paced rocker with a VAN HALEN type guitar solo thrown in the middle for good measure, "Night Owl" does remind me of "The Zoo" by THE SCORPIONS, and altogether I found this quite an enjoyable E.P.



NITRO has now started to play bars and clubs, mostly doing their own material, but they do include a couple of VAN HALEN and AC/DC numbers.

To date the E.P. has been well received in the U.S., Canada, Mexico, Japan and Europe. They have also recorded a new 5 track demo, which I think has some much stronger songs on it, than the E.P. Songs like "Youngblood" and the excellent "When the Lights Go Out".

Watch out for NITRO, they are Lethal!!!!!!

DAVE SHAW

Pretty Maids

While the British H.M. scene may be at a standstill at present, the complete opposite can be said elsewhere in Europe. Hot new bands are springing out of nowhere, playing metal in a manner that we thought was reserved for the British. At the moment it's the Scandinavian countries that are leading the way in terms of vinyl quantity with AXEWITCH, TORCH, 220 VOLT, OVERDRIVE, (all Swedish), MERCYFUL FATE and WITCHCROSS from Denmark. Now about to join these and more are Denmark's PRETTY MAIDS, who in my opinion, probably have the greatest potential of them all in terms of breaking through into the big time.

I first heard the band at the beginning of the year via a demo featuring two excellent tracks "City Light" and "Shelly The Maid". I was instantly impressed by the bands high standard of musical and songwriting ability, even more so when I discovered that the ages of the members ranges from only 17 to 21. I immediately endeavoured to find out more about the band, and managed to track down the twin lead guitar duo of Ken Hammer and Pete Collins in London earlier this year. Ken:- "We are based in a small town called Horsen which is west of Copenhagen, and the band have been together in its present form since the latter part of 1981, although the name PRETTY MAIDS has been around slightly longer as it used to be the name of my previous band. When we split though I decided to keep the name and went about forming a new line-up. That's when I found Pete, Ronnie Atkins (Vocals), John Darrow (Bass), Allan Owen (Keyboards) and Phil Moorhead (Drums). At first we started playing covers by THIN LIZZY, MSG and RAINBOW, song like "Waiting For An Alibi", "All Night Long", "Are You Ready" and "Looking For Love", but we soon started playing our own material". Indeed it was Ken Hammer himself who wrote most of the band's earlier material, although more recent songs like "Spanish Midnight", "Victims Of Power" and "In The Night" are Hammer/Collins Compositions. Ken however, leaves the lyrics to lead vocalist Ronnie Atkins.

The bands aforementioned 2 track demo gained them a favourable response following an airing on Danish radio and the band followed this up by recording a 9-track demo earlier this year. Both "City Light" and "Shelly The Maid" were included together with seven new numbers, "Children of Tomorrow", "Warchild", "Nowhere To Run", "Fantasy", "Spanish Midnight", "Victims of Power" and "In The Night". Their music is a mixture of fast heavy riffing in the ACCEPT and PICTURE vein topped with Schenkeroid

soaring lead work. PRETTY MAIDS also show they are capable of handling a more melodic slower number with the ballad "Children of Tomorrow" and the delightfully commercial "Fantasy" (a'la DOKKEN and Y & T). The demo simply entitled "Heavy Metal" became available commercially and helped get PRETTY MAIDS their record deal with Bullet Records in England as Ken explains:- "Our Manager Ken Anthony sent a copy of our demo to both Rave-On Records in Holland and Bullet, and within a week both labels offered us a deal. In the long run we thought Bullet would be better so we agreed to sign with them. We didn't bother with any Danish record companies because they never sign Heavy Metal bands, which is crazy because there's really a lot of H.M. fans in Denmark. If we sung in Danish and played more melodic rock/pop (which we will never do) then there's a chance, but really the only bands they are signing are Punk and New Wave".



Pretty Maids' first release on Bullet will be in the shape of a 6-track mini-album featuring five songs from their "Heavy Metal" demo:- "City Light", "Shelly The Maid", "Nowhere To Run", "Fantasy" and "Children of Tomorrow" (all of which have been re-recorded and cranked up to the max. from their original versions) plus a new song, "Bad Boys", which has to be the bands heaviest song to date. The album is scheduled for September release and will surely establish the band as a favourite amongst all H.M. fans.

Pretty Maids recently ventured to Sweden for a one-off gig and by all accounts had the locals in a frenzy. The band are about to support BLACK SABBATH on a Scandinavian tour and on September 15th they headline a Danish H.M. festival featuring fellow Danes WITCHCROSS and Sweden's OVERDRIVE, this will be followed by a U.K. tour to promote their debut vinyl release. I'd advise you NOT to miss them.

BERNARD DOE

chariot

RIDIN' OUT!

It's been a long time since East London produced a metal band with the potential to scale great heights in the rock world. Not since IRON MAIDEN broke through in the early days of the so called NWOBHM, have I been so impressed by a band from the area in which I live.

Constant gigging has provided the immensely talented CHARIOT with a loyal following, which is growing all the time.

Formed in 1981 as a four-piece band (although for a while they were a five-piece until their singer 'bottled out' half an hour before a gig) consisting of Pete Franklin and Scott Biaggi on lead guitars, John Smith on bass and Olivier Le Franc (yes, he is French) on drums. Franklin also handles all the lead vocals and is an excellent frontman being not dissimilar to John Otway in both looks and stage presence.

I recently caught CHARIOT live at a gig at the Green Gate Pub in Bethnal Green, London.

Opening with one of their tightest numbers 'Give It Up', CHARIOT get the crowd on their side from the word go. (East London rock fans are a discerning lot and are quite prepared to let a band know if they do not come up to scratch). No such problems for CHARIOT though; their brand of hard and tight Heavy Metal is well received - the closest comparisons being LIZZY at their best or as shown in classic slower numbers like 'Horizon' - an early Y & T sound. But this band are on the whole pretty original, which makes a refreshing change from the number of JUDAS PRIEST clones that tour the London circuit.

Solos in CHARIOT are generally kept to a minimum, the band preferring to concentrate on their songs as a whole. 'Love or Leave Me' is a perfect example and this in particular has the potential to be a classic, with a commercial type riff you are left humming for hours after a gig. The band now move into 'Running' another good rocker, before 'Don't Forget The One' slows the tempo considerably with some superb guitar interplay between Scott and Pete. At times I felt the band could do with a specialist vocalist, but Pete Franklin gets such a good rapport with the crowd he more than makes up for his lack of vocal talent.

'Horizon' the Y&T type rocker mentioned earlier comes late in the set being closely followed by 'Run With The Pack' and 'Warrior' - two tight-knit hard rock songs. My only complaint in their material lies with the last song 'Go To It?' which is pretty weak compared with the high standard of songs throughout the set.



Still things come to an exciting climax with the encore 'Vigilante'. The band launch themselves into a song of momentous proportions, which contains some guitar interplay, which can only be likened to THIN LIZZY in their classic 'Emerald' days.

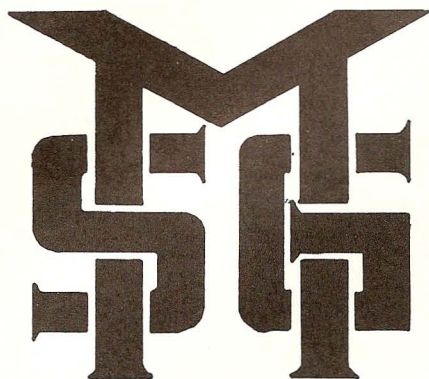
Believe me, CHARIOT deserve to become huge. Whether they do depends on both major record companies faith in London based rock bands and also their exposure in the press. Let's hope they get both.

DAVE CONSTABLE

POWER METAL PLAY

1. IRON MAIDEN - 'Piece Of Mind' L.P. (EMI)
2. MERCYFUL FATE - 'Burning The Cross' Demo
3. JAGUAR - 'Power Games' L.P. (Neat)
4. SACRED BLADE - Demo
5. QUEENSRYCHE - Queensryche' E.P. (206)
6. METALLICA - 'No Life 'Til Leather' Demo
7. TANK - 'This Means War' L.P. (MFN)
8. RAVEN - 'Born To Be Wild' E.P. (Neat)
9. ANVIL - 'Forged In Fire' L.P. (Attic)
10. DIO - 'Holy Diver' L.P. (Vertigo)
11. AXEWITCH - 'Pray For Metal' E.P. (Axe EP)
12. EXCITER - 'Heavy Metal Maniac' (Shrapnel)
13. SATAN - 'Into The Fire' Demo
14. OVERDRIVE - 'Metal Attack' (MOP)
15. TORCH - 'Fireraiser' E.P. (Tandain)
16. WARLORD - 'Deliver Us' (Metal Blade)
17. WITCHSLAYER - Demo
18. METAL MASSACRE NO. 3 - Compilation L.P. (Metal Blade)
19. METAL WARRIORS - Compilation L.P. (Ebony)
20. BARON ROJO - Metalmorphosis (Chapa)

Compiled by Gene Khoury from airplay and requests on WMSC-FM Metal Radio, Montclair State College, Upper Montclair, N.J. 07043 U.S.A.



ATTACK OF THE MAD STICKSMAN!

Michael Schenker Group drummer Ted McKenna is cornered by David Ling and Nige Glazier.

The Michael Schenker Group has thrown forth some big stars in it's brief existence. Gary Barden has become a household name amongst HM fans, and having Paul Raymond and Cozy Powell, not to mention Herr Schenker himself in the band has meant that some of others have missed out on their share of the limelight.

So in the cause of justice, we spoke to the man behind the kit, Scotsman Ted McKenna.

Ted joined MSG when Cozy Powell left, after the release of the second album. In the past he'd also played alongside current colleague Chris Glenn in the Sensational Alex Harvey Band.

Following this he worked for 2½ years as drummer in Rory Gallagher's band, and then spent a while providing the beat for Greg Lake's band (including playing at the Reading Festival in 1981).

We bumped into him in a London pub one evening after he'd spent an evening jamming with Lionheart's Dennis Stratton and Rory Gallagher's bassist Gary McAvoy.

First of all, what were the main differences between Rory Gallagher's style and Michael Schenker's styles?

Ted pondered for a few seconds and said "I'd say it was a total difference in style."

What exactly is different?

"Well, although it's basically rock 'n' roll, rhythm 'n' blues based music, Rory's music is very organic - it's very original - it's the original style of the way music was played. And he tried to keep to the roots of the music. It's also very high energy, whereas Michael's is more melodic - I think it's too melodic to be called heavy metal. It's a different feel altogether."

Is what you're playing now the kind of music you like the most?

"Well, Chris (Glenn, M.S.G. bassist) and I used to be in a band called Tear Gas for two years before we were in the Alex Harvey band. And basically we're now playing music which isn't unlike what we used to play ten years ago. So really this is the kind of music that I left Scotland for."

How do you get on with Michael Schenker as a person? Is he as bad as the media make out?

"I think he's not really bad at all. I think there's been a big build-up of the kind of press that he gets. I daresay most of it was before I even joined the band and before I knew much about him. I know he's been voted about third most scandalous musician in Japan - but I don't think he's scandalous at all. I think he's got a very pure approach to life and I think he gets a bit upset about a lot of things that get written about him. He's really quite a sweet sort of a guy. He's got a very enthusiastic idea about music - he's got ideals. People who are like that, and gifted like he is, they sometimes get into a lot of flak with people who don't understand. I wouldn't say he's an angel, though - he can be a pain in the arse just like everyone else."

When did you first meet him?

"When I was with Rory Gallagher. He'd just left UFO and he was spaced out, cut his hair, thrown his guitars away - you know how burnt out he was. Basically what was wrong with UFO was that he couldn't express his talents - I don't think he had enough control over the music so he had to get his own band. Now, finally after four L.P.'s, he's reached a situation where he can get something positive instead of having too many battles."

Will the band be playing any festivals this year?

"I don't know. All that stuff isn't booked until later on. I'm sure we'll do a few - I enjoy them. We all enjoy them."

So Reading was good last year then?

"We may even do Reading again."

But it was a bit hectic though?

"We'd rehearsed right up to the warm-up gigs with Graham Bonnet and we did a warm-up in Sheffield and Graham went to pieces."

So can you fill us in on exactly what happened that night, as there have been so many distorted stories that it's all getting a bit silly?

"Well, I can't comment too much about the gig apart from the fact that Graham wasn't behaving as normal. He went a bit over the top. Some of the things they say he did I didn't see because I was too busy playing. About halfway through he got so confused word-wise that he just walked off and left us to finish the gig. We didn't see him again after that."

Also, Graham Bonnet's an epileptic. Unfortunately, two days before we did the first gig he had an epileptic fit. And it seems that it really blows your memory and you get really disorientated - I know he didn't know the day of the week when it happened to him. He thought we were still doing the new album - I mean, that's part of the condition. So I'm sure that didn't help him at all. But basically, my opinion is that he's not cut out to be an on the road singer anymore. I think he's got a great voice, but it was probably a good thing that it happened then and not halfway through a Japanese tour."

How long did you have to rehearse with Gary Barden before Reading?

"Two days."

It certainly didn't show.

"Well, fortunately Gary knew most of the numbers we were doing. We dropped a few songs from the new album, we only did one from that album, excepting the instrumental."

Which was 'Rock You To The Ground'.

"Yeah".

But you called it 'Heavy Blues' at Reading. How did the title get changed?

"What tends to happen is that you do a song and you just tend to call it something until the lyrics are finished. And then the band just carries on calling it 'Pinnocio's Song' or 'The Red Balloon' or whatever. It's hard to give up."

How long do you tend to stay with M.S.G.?

"That's all down to how we feel about working together, and whether or not you enjoy the music. As long as that continues - as long as we enjoy ourselves - then we'll stay together. I can't really say much, all you can do is just go for it."

And "go for it" is what he's done. Since our brief chat there have been a few developments. Keyboard player Andy Nye has joined the band on a full time basis. And despite rumours of Michael Schenker throwing another wobbler they've got around to recording the new album which is due out any day now.

Unfortunately the Reading appearance fell through (a shame, we could have used some decent HM bands on such a poor bill! - Ed) but word from the MSG camp is that a full UK tour is being planned for later on this year.

Where Are They Now?

Hands Up - Who remembers the NWOBHM? Good, now who remember the D.J. who had more to do with exposing bands such as SAXON, MAIDEN and PRAYING MANTIS to the masses of H.M. fans in England than any other person.

Yes, the man who from his 'home' in Kingsbury, North London - The Bandwagon did all this and more, is still alive and providing hours of entertainment to those who would rather be out headbanging to a record than watch a live band. His choice of music may have changed, the innovative sounds of small English and U.S. bands of the future has been replaced by a staple diet of QUO, AC/DC and SABBATH circa 1975. Not to mention the fact that a record under 6 months old has not been heard at a Neal Kay show for many a year. (I stand corrected - he has the MAIDEN single 'Trooper'!!)

1. NEAL KAY

Neal Kay still packs them in at venues throughout London five nights a week. Tuesdays and Wednesdays at Oscars in Ilford, Thursdays at The Green Man, Leytonstone, Fridays - The Clay Pigeon, Eastcote and Saturdays at London's newest and best rock venue - The Royal Standard, Walthamstow.

Neal Kay now comes ready packaged with a 1.5K Sound System, masses of lights and an enormous record collection (of which only 5% ever see the turntable).

Still the man who has 'never heard' of such 'irrelevant' bands as ACCEPT, VENOM, MERCYFUL FATE or METALLICA, to name just a few, is still drawing the crowds - still I'll be there every Saturday in the vain hope of some EXCITER. The Neal Kay backlash starts here.

DAVE CONSTABLE

culprit

CULPRIT came into being when two of Seattle, Washington's most renowned bands, Orpheus and Amethyst, decided to combine their memberships and develop a new, more distinct unit with an emphasis on professionalism which would set it a notch above the level of most suburban area bands slugging it out in their area.

Vocalist Jeff L'Heureux and guitarist Kjartan ("KJ") Kristofferson drafted themselves into the CULPRIT lineup after leaving their previous positions with Amethyst, a hard rock band whose performances rarely exceeded the level of clubs and parties. Meanwhile, bassist Scott Earl, guitarist John Devol, and drummer Bud Burrill parted ways with the Orpheus crew to complete the CULPRIT line-up. Orpheus was, like Amethyst, primarily a party/bar band, but with a grade heavier material.

The actual uniting of both sides of the CULPRIT crusade occurred on December 25th, 1980, when both bands played together and were so impressed with one another's talents that they unhesitatingly teamed up to what would eventually solidify as CULPRIT.

As a live act, CULPRIT immediately became local favourites, and the band continue to sell out gigs at such notorious Kirkland/Seattle haunts as Lake Hills Arena and the Stargate. They received favourable response during their out-of-state trek to California's Bay Area, where they played alongside fellow Northwest HM'ers Wild Dogs and Mike Varney's Cinema at a Stone performance last August.

At the same time, the band were anxious to get something out on vinyl, and after producing a 7-track rough demo tape CULPRIT were approached by Mike Varney (Shrapnel Records) and asked to appear on his second "U.S. Metal" compilation. "Players" was the chosen cut for the record, but to this writer's ears it was a rather poor example of the band's overall style and direction. Beginning acoustically and ending in an electric roar of guitar fury, "Players" had an almost progressive feel to it while lacking the spontaneity and rawness of such heavier CULPRIT standards as "Guilty As Charged", "Ice In the Back", "Same to You" and "Fight Back".

The band's musicianship is certainly amongst the best to be found in any of the new metal units scouring the globe, with Scott Earl's raging basswork perhaps being the most noticeable factor. Earl's bass lines are complex and act as a framework for the rest of the band's sound, much in the same way Steve Harris and Pete Way have dominated their respective band's music.

The rest of the CULPRITS, however, need not be forgotten. Guitarists John Reeve and Kjartan Kristofferson create some interesting duo-guitar harmonies and all-out stun solos, playing off each other with a proficiency far advanced from the vast majority of similar two-guitar bands on a basis of technical adequacy. For proof of their six-string skills, check out their work on "I AM" and "Ice In the Back", two guitar-dominated rockers of a Maiden vein. Bud Burrill's skin-slaming is akin to that of Philthy Animal Taylor in its sheer power and accuracy, but is also hints of a sense of time-changes and complex rhythms a'la Clive Burr. Vocalist L'Heureux rounds off the CULPRIT sound with his wailing, Geddy Lee-styled vocal abilities.



On the strength of their demo and "U.S. Metal" appearance, the band recently charted highly in Aardschok magazine's "Most Promising" category - quite a feat for a band who's never set foot in Europe or had any vinyl out other than the "Players" cut. Their debut album, "Guilty As Charged", should be out before the end of the month, and it should prove as one of the year's most satisfying metal outings, containing all the demo standards as well as two new compositions, "Steel to Blood" and "Tears of Repentance".

While Jeff L'Heureux confesses that the band may soon abandon Washington in favor of a new locale in L.A., they will nevertheless always be thought of as one of the greatest metal practitioners to bless the Northwest.

Write:- CULPRIT, P.O. Box 15886, Seattle, WA 98115
K.J. DOUGHTON

HAWAII

ANGELS FROM THE DUST?

First VIXEN, then ALOHA and now HAWAII, Metal in the Pacific was created in the early eighties. When VIXEN erupted out of the island, they gained their legion of fans by appearing on L.P.'s such as "Metal Massacre" and "U.S. Metal" and the belatedly released VIXEN E.P. (Azra Records), now comes their first fully fledged L.P. simply called "HAWAII". I had a chance to speak to Marty Freidman their guitarist and originator of the group. I firstly asked him how he came to form VIXEN possibly Hawaii's first metal group? "In the summer of '81 Jeff Graves (Drums) and I started jamming with a couple of other musicians, I don't even remember their names, we got along great from day one and we immediately started writing songs "Lady Savage", "Beg for Mercy" and looking out for true killers to join forces with us, and in Hawaii that's hard! We picked up bass player Paul Escorpeso and vocalist Kim La Chance and within two months we recorded that popular five song demo".

That line-up seemed to work really well, why did you split? "To be honest we had (the usual) big musical problems at the time (around Sept '82) we had a manager who wanted us to wimpify our music, Jeff and I were getting heavier and heavier every day and Kim was falling behind us, we were getting so over the top, her vocal lines weren't fitting our songs anymore". Why then did you form ALOHA? "We had a contract to do a song for "Metal Massacre 2", we had no singer, no manager and were breaking in our new bassist Kimo, Jeff and I were going crazy so we got Lisa Ruiz to do some vocals, and we did a very heavy demo which featured "Heavy Metal Virgin" that went on the L.P." Then why did you dissolve ALOHA which seemed to be more successful than VIXEN? "Same reason as VIXEN, Jeff and I were too over the top and Kimo and Lisa just weren't into it".

Do you think of HAWAII as a natural progression from the other two? "Yes, we always wanted an ultimate metal group and to call it HAWAII!!!" How did you get involved with Shrapnel Records when you seem to be doing most of your recording on Metal Blade? "In early '81, I sent a tape of a project I recorded in Washington D.C. (it was very guitar orientated) to Mike Varney, he called me immediately telling me he was really excited about my guitar playing and told me I had a spot on "U.S. Metal 2" as soon as I got the tape "Angels From The Dust" to him, we wanted to put a heavier mayhem song on it, but Shrapnel wanted a more commercial song from our repertoire." I then asked him about major influences, I cited PRIEST, SCORPIONS and ULI ROTH, but he said "I like everything fast, wild and heavy, I also love classical music and I like the guitaring of ULI

ROTH (told you so!) and the songs of RAVEN, CRACK THE SKY (Canadian group - 5 L.P.'s) and anything crazy and heavy, Jeff is the same and he only plays the heaviest style of drumming a'la Rob Hunter".

Who were your previous bands? "I was in too many to mention, but I was in DEUCE for three years from '77 to '80, we recorded a really heavy demo, including an early version of "Angels From The Dust", that was my personal favourite version. Jeff and Gary played through their share of bands before making "HAWAII". What songs do you do in your live set? "We usually play short sets live and it's usually the most recent material. Now we're doing songs such as "One Nation Underground", "Silent Nightmare", "Blood Runs Hot", "Nitro Power" and lots of others".



What plans have you for the future and have you plans to tour Europe? "We are looking for mangement - a metal management, someone who will take us for what we are and someone who will back us for a tour, we are really hoping to get over to Europe soon, we have lots of loyal fans in Belgium, Holland, England and Italy as well as other countries and we really want to get out and play for them". One final question, what happened about the VIXEN E.P. which has only just come out on the dodgy Azra label who put out the CENTAURUS L.P.? "It was recorded in April '82, the record company were very irresponsible in the delay and the album sleeve came out something terrible by any standards, also the L.P. was not recorded to our liking either. After the first 9 or 10 months of being strung along we thought the E.P. would never be released, the company was not as professional and as competent as Shrapnel, who haven't steered us wrong yet. We are as happy to have them on our side, as they are to have us". Support your local HAWAII!!!

STEVE HAMMONDS

RAPID TEARS

September of last year saw the release, of which for me, was THE album of 1982. The album "Honestly" was the debut release by RAPID TEARS, a 5-piece band from Canada. Sadly though the album was totally ignored by the music press in this country, however a review in Holland's H.M. Bible "Aardschok" and air-play on the now defunct Dutch H.M. show "Stampij", soon aroused interest in the band, and as news spread around Europe, the platter became a much sought after item. RAPID TEARS' label Chameleon Records, in Toronto were inundated with letters from all over the world by H.M. fans eager to obtain a copy of 'Honestly', so much so that the first pressing of the album has now sold out, although the good news, for those of you who missed out on this metallic gem first time round, is that Chameleon have now re-issued the album.

RAPID TEARS hail from Toronto and are the brainchild of guitarist Mike Miller, who formed the band back in 1977. It took him 8 months to finalize the line-up that now read:- Brian Frank - Lead Vocals, Mike Miller - Guitars - Vocals, Clayton Bonin - Guitars - Vocals, Jon Wein - Bass and Rick Nemes - Drums.

"Honestly" is full of killer tracks, each creating RAPID TEARS' unique wall of sound of pulsating riffing and sizzling lead work around their sophisticated songwriting style, best heard on the titanic instrumental "Down On You". Other highlights of the album, "Survival", "Eliminator", "Operation Airlift", "Actress of Passion", "Tomorrow" and "Keep Runnin'" are all delivered at a fast and furious pace, whilst "Variations" and "Here To Heaven" (both instrumentals) offer a slice of light relief. The albums remaining two numbers "Headbang" and "Wonderland" were also released as a single.

RAPID TEARS also had two tracks entitled "Discontent Intentions" and "Heart of Predestinations" featured on a Canadian compilation "The Circuit", an album that also contained 5 other bands whose material ranged from Pop to New Wave.



Since the release of "Honestly" the band have been busy writing new material for their next vinyl extravaganza, and having heard a demo of 3 of the new songs - "Tossin', Turnin'", "Renegades" and "Bound 'n' Battered" it looks like being another classic! The said piece of vinyl will be a 12" 5 track E.P. entitled "Cry For Mercy", and should be released in August or September. I'd advise you to place your orders now!!

RAPID TEARS can be contacted at their newly formed fan-club address:- RAPID TEARS UNIVERSAL BRAINBASHERS, 11289 Kipping Avenue, Islington, Ontario, M9B 3M7, CANADA

BERNARD DOE

RAPID TEARS

metal danes

In recent years the country of DENMARK has offered very little if anything at all to the world of H.M., but ever since MERCYFUL FATE released their 4-track mini-album featuring their sophisticated brand of Satanic Metal the gates have been opened! Next we had WITCHCROSS with the release of a self-financed single "Are You There"/"No Angel" in May, closely followed by the talented PRETTY MAIDS, first with their "Heavy Metal" cassette demo and more recently with their excellent "Pretty Maids" 12" mini-album. FATE themselves have crashed back on the scene with the release of their satanic master-piece "Melissa" (even if the title track is a bit duff). So where will it end? Well with bands such as COLD PIZZA and ZEYKING recording hot demos recently it looks as if Danish metal is here to stay. In this issue METAL FORCES focuses on two more new Danish bands MALTESE FALCON and WASTED.

MALTESE FALCON

Rightly or wrongly every new H.M. band currently emerging from Denmark is for obvious reasons being compared to MERCYFUL FATE. Well, MALTESE FALCON are the closest sounding band to FATE I've heard yet.

Based in Copenhagen, MALTESE FALCON have only been in existence for around six months. The band was formed by lead guitarist Martin Louis and lead vocalist Charlie after they split from another Copenhagen H.M. outfit DEADLINE (whom they had both been in for three years) as they wanted to play more heavier and faster satanic metal. It wasn't long before they found likewise thinking musicians in Carsten Smith (lead guitar), Hasse Patino (Bass and Vocals) and Stig Nielsen (drums) and after intense rehearsals MALTESE FALCON recorded their first 5-track demo.

The opening track "Wizard King" is a fast VENOMish number with vocalist Charlie sounding like a cross between Cronos and King Diamond, and is probably the best cut on the demo along with "Me and My Machine" which leans more towards MAIDEN and RIOT in style. In comparison the remaining tracks, "Evil Forces", "Don't Believe" and the FATE influenced "Mean Lord", are a little disappointing.

Whilst they may not be in the same class as fellow Danes MERCYFUL FATE and PRETTY MAIDS, I believe MALTESE FALCON will appeal to a lot of hard core headbangers especially those into Black Metal. So we could be hearing a lot more of the band in the future.



WASTED

WASTED were formed back in February 1980, but this Copenhagen band have only recently changed their style from being a melodic rock band to playing heavy rock. The line-up consists of:- Mick "Throath" Sonne (Vocals), Allan "Lemmy" Sorensen (Lead Guitar), Thomas "X-Mas" Olsen (Rhythm Guitar), Thomas Kroman (Bass) and Morten "Size" Brath (Drums).



The band have gigged constantly around the small club circuit in Copenhagen during the last year or so without really making a breakthrough, but now with a change in musical direction they are hoping for better things. However, having listened to the bands recent 10-track demo it appears that WASTED may still find the going tough. What they do, they do well, but with one exception there's nothing special in their hard rock approach that make them stand out from hundreds of other bands doing the same thing. The main criticism is the lack of guitar solo's. There's not one to be heard in six out of ten numbers on the demo!!! A majority of WASTED's material rocks along at a mediocre pace, with the exception of the more aggressive "Love In Chains" and the ballad "Sandy". Yet it's the final track "Touch Of A Saint" that stands head and shoulders above all else on the demo. Featuring some fine but rare lead work from Allan Sorensen this fast 'n' heavy approach could inspire some success for the band. Hopefully the band will develop more songs in the heavier vein of "Touch Of A Saint". If so then I look forward to hearing more of the bands material in the future.

KEN ANTHONY and BERNARD DOE

GERMAN ROCK

DAVE REYNOLDS INVESTIGATES THE GERMAN HARD ROCK SCENE.....PT. 1.

The Scorpions, Bullet, Accept and Viva have all been well documented elsewhere, but stand by for a full scale Bullet feature in the near future. It's surprising at how little coverage is made of the German hard rock. Kerrang! did its best, but didn't really touch the surface.....it's amazing how many bands they missed out, but that's all water under the bridge as we bring you our run-down on the German HR scene.

I'll start with one of Germany's finest bands, FARGO. Hailing from Hannover (surprised?) they deal in melodic metal of which their third album, released in 1981, is the best example. "Front Page Lover" contains the sort of music that many fans of this style cannot find anywhere else in a European band.

FARGO started life way back in 1973, founded by bassist Peter Knorn, but it wasn't until 1976 that he found a stable line-up, which included Peter Ladwig (guitar/vocals), Franky Tolle (drums) and one Matthias Jabs, who couldn't resist the lucrative move to the Scorpions in 1978. Hanno Grossman was drafted in as his replacement.

The first album was released in 1979 by Crystal, a subsidiary of EMI. "Wishing Well" is a typically German sounding rock album and a far cry from what the band are up to now, but it did bring more notice to the outfit and, although not being particularly appealing, it should feature in every serious German metal fan's collection.

A year later, they put out "No Limit", this time on Harvest and produced by Eloy's Frank Bornemann. This album was the starting point for the true FARGO musical direction and it comes as no surprise that they play a good few "No Limit" numbers in their live set today.

Due to poor health though, Franky Tolle had to quit the band in the summer of 1980, but was quickly replaced by Rudi Kaeding, who added that extra bit of drive which blossomed in the form of the classic "Front Page Lover" album, the title track to which, released as a single, earned them a welcome spot on the German TV programme 'Rock Pop' alongside Whitesnake and Donovan of all people!

However, after a mammoth European tour, everything on the FARGO front suddenly went quiet. Contacting Peter Knorn, I learned that the band were recording a brand new album and eventually discovered that Hanno and Rudi were no longer members of the group. FARGO'S recent release "F" was put out last August before they came over to play the Marquee, a gig I

attended. Due to lack of any sort of promotion at all, only about twenty people turned up, with only three real FARGO fans, besides myself, in attendance.....a good example of the sort of people who did turn up is that a particularly good-looking and rather busty bird (mistaking me for a roadie, obviously) asked me how big FARGO were in Germany. I replied "Nearly as big as the Scorpions", to which she replied "Who?".....she wasn't winding me up either!

Anyhow, FARGO turned in a first-class performance, despite a duff mix, playing most of the tracks from "F" complete with enough O-T-T axework from new boy Tommy Newton to send any Scorps fan home with a smile on their face. The new drummer? None other than the indestructable Franky Tolle.

In recent weeks, though, Peter has told me that Franky has left once again, taking Peter Ladwig with him.....it's the old 'musical differences' excuse again. New blood has been found though. Bernie Van Der Graaf takes over the drumming stool, ex-Wild Horses guitarist John Lockton is a surprise recruit to augment Tommy Newton and the band has been turned into a quintet with the addition of Pedro on vocals.....he's the guy who sang on Herman Rarebell's solo LP under the alias of George Phillips.....hopefully there'll be a new product soon.

TOKYO come from Bad Homburg and they too appeared on the same 'Rock Pop' programme. This lot were, rumour has it, originally session musicians who formed a band (shades of Toto or Balance?) with the debut album "Tokyo" released in 1981 on Ariola. The follow-up "Fasten Seat Belts" came out last year and should appeal to fans of Toto, Supertramp, Saga and perhaps even Yes, as their music is an excellent brand of pomp-pop-rock with the distinct German flavour still in evidence.....the music does tend to get drowned a bit with Lothar Krell's keyboards.....well worth investigating though.



Mass

I'm a bit biased towards MASS as I'm working with them. They come from South Germany and have released three albums, the first two of which, "Slaughter House" and "Angel Power" aren't really worth bothering about. The most recent album

"Swiss Connection", which was produced by Martin Pearson, is a much better proposition and could prove popular with Metal fans if more people got to hear it. Led by Jake E. Burnside, they've got promise, but I hope they don't put any of those blues style 'Red Lights & Whisky' tracks on the new LP - "Iron Man", that's due out. If there's one thing I hate, it's those type of tracks..."boring!" as Rik would say in 'The Young Ones'.

Mention must be made of Dave "searing guitar" Schreiber, drummer Johannes Eder and bassist Günther V. Radny.....they're all really nice guys and they deserve success.....so drop the boring songs!!!

Ripping out of Bochum is Axel Rudi Pell's band STEELER....another slightly biased review as he's a good friend of mine.....basically it's a new band, but they're getting things together and plan to put out a mini album shortly. STEELER'S first demo tape has a pretty shit production (don't worry, they agree with me) but the quality of the songs was excellent. Potential was definitely there....one of the tracks is an all-time Metal classic in my books, a song called 'Call Her Princess'. I could easily identify the song with a certain female I know, due to the rather, none too subtle subject matter, but I won't embarrass her.....I shan't repeat any of the lyrics, otherwise I might have to have my mouth washed out.....mind you, it did get airplay on one radio show, whose presenter hadn't listened to the lyrics!!

Since the demo was recorded, STEELER have picked up a new vocalist, drummer and guitarist.....currently the membership roster reads - Axel Rudi Pell (lead



Pic Hucky Heppke

Steeler

guitars), Peter Burtz (vocals), Thomas Eder (lead guitars), Volker Krawczak (bass) and Sigg Wiesemöller (drums).....a band definitely worth watching out for.

These then, are the main contenders to the crowns held by Scorpions, Bullet, Accept and Viva.....In the next issue, I'll be sifting through the rest of the pack, the also-rans, the young hopefuls and the dead and buried.....Auf Wiedersehen for now.

CINTRON

CINTRON are a 3-piece Heavy Rock band from Long Island, New York. The band consists of: George Cintron (Lead Guitar and Lead Vocals), Leo Greene (Bass and Vocals) and Roy Callahan (Drums and Vocals).

George Cintron formed the band in early 1981 after breaking up his old band TATTOO. CINTRON gigged regularly on the New York club circuit, mixing in AD/DC and VAN HALEN covers with their originals. Indeed they used to play a full set entitled "VAN HALEN SHOW". In 1982 the bands singer Larry Dai the left, leaving George Cintron to handle the lead vocals. Last August Leo Greene replaced original bassist Greg Smith and the band recorded their first record, a four-track, 12" E.P. simply called "CINTRON" for In Rock Records. The E.P. included a cranked up heavy version of CREEDENCE CLEARWATER REVIVALS "Fortunate Son", the other three tracks are all CINTRON originals:- "Getaway", "Never to

Return" and "Going Crazy". The record has been played on record stations throughout the U.S. and gained the band a large following.

CINTRON were to appear on Mike Varney's "U.S. Metal" Vol. II compilation album, but were omitted as there were disagreements over the choice of songs.

CINTRON have a really powerful stage show with a great lighting system, and through the years have supported bands like TWISTED SISTER, RIOT, RAVEN ZEBRA, ANVIL and many other international H.M./H.R. acts. This summer CINTRON will be touring through out America.

At the moment CINTRON are in the studio recording their debut full-length album which will be released soon on a major record label. In the meantime further info, stickers, patches, T.Shirts etc., can be obtained by writing to:-

Joel Paskin, c/o Fireball, P.O. Box 588, Freepost, New York 11520, U.S.A.

KEN ANTHONY

ANVIL CHORUS

Nowadays San Francisco seems to be pushing more Heavy Metal bands than the entire British Isles, one of those bands is ANVIL CHORUS, whom came together through bands such as CHURCH OF METAL and RUSH clones LEVIATHAN. ANVIL CHORUS began as a group when members of the above two bands were doing some jamming with members of up and coming band HEAD ON (watch out for them), their manager liked what he heard and asked them to open for HEAD ON, thus formed ANVIL CHORUS, from then on they went on to open for overated MOTLEY CRUE, the line up was settled at Doug Piercy and Thaen Rasmussen on guitar, Bill Shinner on bass, Ken Farragen on Drums and Aaron Zimpal on vocals, Farragen though only planned to do one show, but they got such a good reaction, they stayed together throughout the summer, but Farragen left after the band kept telling him each show would be the last. Joe Bennett was brought in on the recommendation of a friend, but the line-up was not yet complete, a keyboard player Gere Fennellie was brought in to add a more textured sound, to find out more I spoke to guitarist Doug Piercy, I firstly asked him about the formation of ANVIL CHORUS?

"We formed on April 12th last year ('82), because we realized we could get a good gig at the Old Waldorf, the best S.F. club, the first version of ANVIL CHORUS was in the process of being rearranged, Thaen and I replaced our previous bass player Grant Williams with Bill Shinner, because our styles fitted together, we had the most killer fusion drummer around (Mike Galegios), but he was just not into it more than a hobby, so we basically got LEVIATHAN to join forces with us."

LEVIATHAN were a killer progressive rock band, which consisted of William Shinner on bass, Ken Farragen on drums and Aaron Zimple on guitar and vocals so we merged into the present line-up, the problem with this was that Kenny wanted to be a Cop(?!), so we replaced him with Joe in September, and soon after that we got Gere who is classically trained since the age of five, she vastly adds to the sound, the line-up has been stable since."

Can you tell us anymore about METAL CHURCH?

"METAL CHURCH had Aaron playing drums (he also plays guitar, bass, keyboards and sings!!)

Why did LEVIATHAN split up?

"It had broken up because Kenny was being flaky, so Aaron, bored started drumming with METAL CHURCH, but there wasn't enough drive in the band to keep it going."

What reaction has the 'Blondes in Black' single got?

"We've got an incredible response from Europe, we've sold more there than in America, we are going into a third pressing."

Any plans for a new one?

"We shall probably do an E.P. or L.P. soon, it is in the planning stages."

"We do tons of songs live, our new demo includes:- 'The Blade/Phaze to Phaze/No Heart/Deadly Weapons' and loads of others, we play those and more live."

Where do you gig?

"We gig in large places about every two weeks, normally at the Old Waldorf."

What are your favourite bands?

"We listen to so many types of music from BACH to ELECTRIC SUN to METTALICA to ULTRAVOX! to SAGA to SILVER MOUNTAIN, the list goes on, where do I stop?"

ANVIL CHORUS' plans for the future include more gigging and recording, they have been approached by Warner Bros., so lets hope something comes of that, for more try getting hold of their independently released single a classy piece of vinyl. I would like to extend a personal thanks to Doug Piercy for answering my questions.

STEVE HAMMONDS

ANVIL CHORUS

VIRGIN STEELE



JOEY AVYAZIAN

DAVID De FEIS

JOE O'REILLY

JACK STARR

Virgin Steele



Steve Price gets together with Virgin Steele's Jack Starr and Dave De Feis (mostly Jack Starr).

Steve: Can you explain to the readers how the band got together and the idea evolved?

Jack: I'll try to make it brief. Basically, I was living in France for a while, I came back and I tried to get together a band. It took a long time cos I had a definite idea for a singer in mind: I wanted somebody with range, with power and who basically had a killer scream, like what we call "pillar-crumbling". After 43 singers, our drummer met one of Dave's girlfriends in a pub or something, who convinced our drummer alright. He said "You gotta hear this guy - he's amazing", and so we didn't audition Dave, we just went over to his house. We had been doing formal interviews, with people coming with resumes and everything, but we just went to Dave's basement and he had a Hammond organ there and he started playing "Child in Time" by Deep Purple. We were sitting there waiting to see whether he could do the screams at the end - you know, like Ian Gillan did it - and at the end me and Joey were looking at each other: "Is he going to hit those notes?" He f*****g hit those notes and he blew Ian Gillan away. We looked at each other and said, "O.K. We got our singer" - the rest of it was easy and he said he had a bass player.

Dave: We actually had a bass player and I came down for the first rehearsal and thought "This guy's got to go" and I dragged along the bass player I was working with.

Jack: We had this poof with frosted hair that looked like a bad version of Joe Perry and then he had a drunken Irishman named Joe O'Reilly, so we said, "Alright, let's take the drunken Irishman - make things more lively at the gigs."

Steve: Were you going with a definite concept of the music that you wanted to perform or has it come together as a team effort?

Jack: No, it was done from a concept. We wanted to have very, very heavy metal, but at the same time not trendy heavy metal. We don't want the fast Motorhead type variety cos we don't even consider that metal. We wanted the metal as we grew up with it.

Dave: Like Zeppelin, Rainbow, Deep Purple, Black Sabbath.....

Jack: And also we don't go in for all the Satanic cr*p. It's enough for us to destroy hotel rooms and f**k under-age girls and do drugs and do other things. We feel that's enough - we don't need all the Satanic stuff as well.

Steve: Obviously, both of your albums have been played over here on the air and there's been quite a good response to them. Are you pleased with both albums or do you think the second one is better than the first?

Jack: Yes, we think that the second one is a lot better than the first - it is a lot better produced, it is more listenable and it is getting closer to the concept in mind. It is still not 100%. The third album will probably be the heaviest album of all time. We have a name for it already. It is either going to be called "Going down Fighting" or "Symphonies of Steele". It can be called "Symphonies of Steele", but that was originally going to be Manowar's title for the second album. If we don't have any hassles with them, we are definitely going to borrow that name cos I think it will fit us better and I think that's why they didn't use it, cos too many people would have thought of Virgin Steele if they heard "Symphonies of Steele", so they changed it at the last minute to "Into Glory Ride". So if we work it out we'll use that - if not, we'll use "Going down Fighting", which is one of the new songs that we're doing, a song which we think is just going to destroy.

Dave: It's the New York way of life. You have all these things like the "Diner Gang", coming in and raping people and pissing on things. I wouldn't like things like that if I was in a diner.

Steve: Can you explain the whole story?

Dave: There was this gang of people, they rushed into a diner. They had guns and they said, "Everybody on the floor, take your clothes off" and then they told perfect strangers to ball each other while they held guns over them, and they shot some people in the leg.

Jack: It really shocked everyone in New York and we were talking about it with Dave in the car on our way to a gig and Dave said, "You know, if that happened, I would go down fighting".

Dave: I wouldn't stand for that - I'd rather get killed.

Jack: And I said, "That's a great f*****g name for a song "Go down Fighting", which follows the theme "Never Surrender", "Never say Die".

Dave: F**k that, if you're going to go you go down like a warrior - you go down fighting

Jack: And that's alright - even though we're definitely not into violence or anything like that.

Dave: If somebody's going to be violent to me, if someone takes an eye, then I'm going to get two eyes, two legs and the next generation of family.

Jack: Dave has a very sharp sword which comes in handy on our way to recording sessions and in seedy parts of London.....

Dave: Not London, actually.....

Jack: No, New York, London is fine - we don't feel intimidated but sometimes in New York you feel intimidated.

Steve: US metal is becoming more and more popular over here now - what do you think of the US metal scene overall?

Jack: To be honest with you, it's really good now. I hate to admit it, but the competition in the US is really starting to get good. Everybody looked to the English for ten years, you know, and now all these kids that were listening to great metal records from Britain and Canada and Australia have now got their acts together while the British kids have totally forgotten how to play, cos they have been submerged in punk lotion for the last seven years, and new romantics and new this and new that and new cr*p and Flock of Sh*theads and all the other stuff we hear.

Steve: Are there any of the new American bands who you admire for what they have done for the metal scene?

Jack: Well, to be honest with you, Manowar (maybe we don't like them as people) do play very good metal and it's similar to what we're doing.

Dave: Yes, they're a good band, I like their singer.

Jack: Queensryche is also very good. Who else is there out there?

Dave: Twisted is a very good band - we grew up with Twisted. They're a ball band to us.

Jack: Twisted, we can't say anything bad about them, cos Dee will come to our house and beat us up.

Dave: They're friends of ours and I always liked them - I saw them ten years ago and they were great, you know.

Steve: What about the classic American rock musicians - people like Van Halen, Sammy Hagar.....?

Jack: I think they suck. I think Eddie is a f**king *anker and I'm tired of hearing people sound like him. You know, you walk into a music store in America and there'll be like ten guys all sounding like Eddie Van Halen. I used to teach and I used to teach them how to do that, cos I needed money last year so I used to teach kids how to sound like Eddie. One good thing about Eddie though is that his wife is beautiful - she's really my idea of a nice looking young lady. Yeah, Val is really nice.

Steve: What about the future - any chance of some UK dates?

Jack: We hope so. We're trying to set something up. Maybe we'll come over with a band - the Rods or another band like, maybe, Twisted. Maybe even Manowar, but everybody's telling us not to. It would be a flasco if we did, cos of the fact that they have fairly large egos and we'd be relegated to a very, very strange situation, and there wouldn't be too much of a give and take with them. They like to do things on their own terms and so I don't know whether it would work out with Manowar, but that would be a really hot bill for people who like that kind of metal, and it would be really like World War 3. You could cut the tension with a knife. We would be afraid of our audience.

Steve: One last question, have you got any favourite tracks from your two albums?

Jack: From "Guardians of the Flame", I'd have to pick the title track.

Dave: Yeah, but with the "Birth thro' Fire" intro.

Jack: From "Virgin Steele I", "Pulveriser" leading into "Living in Sin".



VIRGIN are a four piece band based in Leeds and were formed on the 18th January 1982. On that date Paul "Macca" Rooney joined the rest of the group, R.J. Collins (Rhythm Guitar, Synthesizers, Backing Vocals), Tony Pazz (Bass Guitar, Backing Vocals) and Wayne Hollywood (Drums, Percussion and Backing Vocals), and changed the group's direction to a more American and commercial sound.

VIRGIN

Paul Rooney also decided to do the lead vocals as well as play lead guitar, after the previous vocalist was forced to leave. Although he had never sung before, his decision came after the group had auditioned over 100 vocalists, but found none suitable.

The group are intending to lead the Glam Revival and judging by their demo, are well able to do so. The music leans more to the American sound of ANGEL and STARZ, short, catchy and melodic tunes. ANGEL seem to be a great influence (see photo), the white gear, reversible logo and their self-description "White Hot" rock. Add to that "Macca's" resemblance to Punky Meadows and you've got a good visual image to back up their musical ability.

DOM ATKINSON

METAL ON VINYL

METALLICA Kill Em All

(Music For Nations)

The debut album by **Metallica** has been a long time coming, but it's definitely been worth waiting for as it's a real killer! Certainly not for the faint hearted, each track is guaranteed for 100% brain destruction!!! Those of you that have heard the band's demo tapes, will be familiar with all the songs with the exception of "Anesthesia - Pulling Teeth" (Cliff Burton's bass solo). However many of the other tracks have been re-vamped. Most notably "Four Horsemen" (formerly known as "The Mechanix"). This new version has been extended to well past the 7 minute mark and contains one moment of madness when it sounds as though the band are about to break into **Skynyrd's** "Sweet Home Alabama"! The album's opening cut "Hit The Lights" is a far superior version than the one that appeared on the first "Metal Massacre" compilation album.

Metallica deliver their metal with such power, speed and precision that they make a lot of other so called H.M. bands seem quite tame and feeble. Even the band's ballad "Motorbreath" will send a shudder down the spine's of many ardent metal fans.

The final cut on side one "Whiplash" is the "piece de resistance" and is destined to become a classic of all H.M. classics. Side two is equally as excellent as the first with the ultra-fast 'n' heavy "Metal Militia" rounding off 50 minutes of pure frenzied metal mayhem.

When it's time to start compiling the top albums of 1983, then "Kill Em All" will take some beating. It's certainly one of the most awesome, fastest, heaviest pieces of vinyl I've ever heard. I'd urge every H.M. fan to grab a copy of this album and if when you've heard it, you dislike "Kill Em All" then you can no longer call yourself a H.M. fan. You just don't understand what Heavy Metal is. As rhythm guitarist and lead vocalist **James Hetfield** would say (scream!) "Metal up your fucking ass"!!!

BERNARD DOE

FAITHFUL BREATH Hard Breath

(SKY 079 German Import)

I've had the majority of this L.P. on a demo since January, under the name of **Bloody Fingers** - so what's the F.B. connection? No idea. **Faithful Breath** are one of my least favourite German outfits and are one of those also-ran bands, something that **Mass** were before the release of "Swiss Connection".

There's really nothing to comment here, 12 average songs played and written with little finesse, but there is one hilarious moment at the end of "Fly To Another Star" ... but discover it for yourselves!

If I were to pluck out any good track then I'd probably plump for "Under My Wheels". **Faithful Breath** should have kept the name **Bloody Fingers**, they'd have picked up a slightly better interest. **Faithful Breath** can be contacted at: Kopec Music, Postfach 1729, D 5810, Witten, West Germany.

DAVE REYNOLDS

Y AND T Mean Streak

(A & M)

What the hell has happened to **Y and T**? The band many in England (as well as other parts of the globe) thought would be the next H.M. Superstars, have blown all credibility. After spending three L.P.'s on developing a Hard Rock/Heavy Metal style unique to themselves (ignore the first L.P. "Yesterday And Today" - Yuk!) **Y and T** have produced an album that to my ears at least sounds like **U.F.O.** Now that in itself may not be a bad thing, but they have made the fatal mistake of changing their own individual style in the bid for commercial success.

This is not to say that the masses of H.M. fans on this planet will not bow down in awe over this album. As H.M. goes it is, well better than average, but still a let-down. A rundown of the L.P.'s tracks shows at least three 'poppy' tunes in "Meanstreak" (the first single), "Sentimental Fools" and "Breaking Away". All have the potential to make the lower reaches of the British Charts. Far more interesting are the other tracks however. "Straight Thru The Heart" (some original title eh!) is a good rocker with tinges of **Bad Company** showing up. "Lonely Side Of Town" is pretty sub-standard pap, but side one's closer "Midnight In Tokyo" is one of the albums highlights with its changes of tempo building to an emotional climax (tinges of "Forever" from "Black Tiger" here).

On side two "Hang 'em High" and "Down And Dirty" stand out. The solo in "Hang 'em" being a killer recalling past glories, whilst "Down And Dirty" has obvious **Kiss** overtones - excellent! "Take You To The Limit" is pretty sub-average again although listenable.

I hope I don't give the impression of not liking this L.P. - it's good - but it's not **Y and T**, in the sense of what the band promised circa "Earthshaker"/"Black Tiger". They will still break it big in Britain - **Y and T** were destined to do that anyway, but why do it this way?

Still, **Y and T** are still a fave band, but come on lads - I never did appreciate **UFO**.

DAVE CONSTABLE

VIRGIN STEELE Guardians Of The Flame

(Music For Nations)

This is Virgin Steele's second album and I'm really quite impressed by it. The sci-fi cover and leaflet with sword and sorcery lyrics had conjured up images of yet another bland rifferema, but when the first track burst forth from the speakers all these illusions were dispelled.

That's not to say that V.S.'s music isn't heavy - it most certainly is - but it's subtle at the same time, the nearest comparison I can draw is a one guitar Judas Priest.

A powerful riff, tinged with waves of synth opens 'Don't Say Goodbye (Tonight)', a really commercial song that would make the ideal choice as the single.

'Burn The Sun' features another punchy riff, as does 'Life Of Crime' which sees singer David DeFeis sounding more like Rob Halford than Rob Halford does. Guitar-

ist Jack Starr also comes into his own with a great solo.

Virgin Steele do not employ a keyboard player (fortunately), but vocalist DeFeis tickles the ol' ivories on several numbers to great effect to fill out the sound and add that slight touch of class. 'The Redeemer' is one such number - powerful but not to the point of overkill.

'Metal City' is another stormer, a catchy chorus and some more lightening fretwork.

I'm not quite as fond of 'Go All The Way', though. They do sound a little too close to Judas Priest for comfort here, with DeFeis screaming fit to burst and plenty of wild axemanship.

I'm not quite sure what I think of 'City In The Night' which closes the album. It's basically a wimpy ballad with a grand piano(?) backing. You'd have thought they'd have finished it all off with an epic number, but this is all you get.

There are still one or two nagging doubts about this L.P., including the consistency of their songwriting. But overall this is a very encouraging second album, and I'll be there down at the front of the stage when they eventually hit this country for some live dates in September/October.

In the meantime I'll be playing this album to death.

DAVID LING

PRETTY MAIDS Pretty Maids

(Bullet Records)

This is the debut vinyl release from **Pretty Maids** - who, along with **Mercyful Fate** are the hottest property in European Metal today. Although relatively unknown outside their native Denmark at present, (except for one small article in Kerrang! recently) this band must be one of the favourites for rock fame in the near future.

This 6-track mini-L.P. is a revelation from start to finish! Their music is based on power and classic riffs whilst at all times preserving a unique property that separates them from the mainstream of new and emerging bands today.

Within the L.P. there are at least three classic tracks. "Bad Boys", the bands newest number, starts off with a **Rainbow**-like keyboards intro (reminiscent of "Eyes Of The World"), before exploding with awesome power into a song of titanic proportions. This must be a killer live!!!!

"Fantasy", which is stuck in the middle of the two, is far more commercial in nature and would be a perfect single. This is not to say the song lacks power - it doesn't, but why shouldn't Heavy Metal have melody. Extremely catchy, I would even venture to say it surpasses **ALDO NOVA's** classic of the same name.

The third of these classic tracks is "Children of Tomorrow" which would almost be a perfect song if not for its unoriginal lyrical content. The other three songs "Shelly The Maid", "Nowhere To Run" and "City Light" are all excellent rockers, although none stand out as much as those already mentioned.

However, overall the L.P. is a marvellous debut from a fine young band and must be considered an essential buy. Definitely one of the L.P.'s of the year.

DAVE CONSTABLE

BOW WOW Holy Expedition

(Vap Records - Jap. Import)

Being at the forefront of Japanese H.M., this is something like the band's thirteenth album release and their second live effort. The first "Super Live" probably being **Bow Wow's** most popular album. "Holy Expedition" was recorded live at The Marquee in May, during the band's short visit to this country and my first impression of this album is of utter disappointment! O.K. so there's no substitute for actually being there, no matter how good a live album is, but having been present at that superb gig (one of the years best) I find it hard to believe that this is from the same show that I witnessed.

To be honest, apart from maybe "Signal Fire", I've never been totally overstruck by any of **Bow Wow's** studio albums. They have maybe included a couple of hot tracks, the rest being of only mediocre standard rescued by Kyoji Yamamoto's stunning virtuoso guitar playing. However, on the two occasions that I've seen the band live, they have been totally mind blowing!! "Holy Expedition" though has failed to capture the band's powerful live performance on vinyl. The atmosphere of the night seems to be completely lost.

The material included here will be familiar to all **Bow Wow** fans. "Getting Back To You" - a somewhat weak opening number - the excellent "You're Mine", "Touch Me, I'm On Fire", the commercial "Can't Get Back To You" (complete with drum and guitar solos) "Don't Cry Baby", "20th Century Child", "Devil Woman" and the band's anthem - "Theme of Bow Wow" - a fitting album closer.

"Holy Expedition" had the makings of being a classic live album, but has failed quite miserably. I only hope I get a chance to see **Bow Wow** live again in order to restore my faith in them.

BERNARD DOE

MERCYFUL FATE Melissa

(Music For Nations)

Well, here it is. At long last the eagerly awaited debut album by possibly the greatest Satanic metal band of all time, and what a superb first outing it turns out to be.

This is what Black Metal is all about. I'm sorry Venom and Co., but for sheer talented overkill and **evil** I doubt if this will ever be beaten. Those of you who bought Fate's debut E.P. last year on Rave-On records got a taste of the awesome power this band could unleash, but nothing could have foretold what was in store.

From the first track 'Evil', the listener is bombarded with molten metallic power-chords and solos such as have never touched vinyl before. 'Evil' itself is a mind-blowing rocker with surprisingly few changes of riff (for Fate at least!). A classic to start.

'Curse of the Pharaohs' is up next and now M.F. are really motoring. King Diamond's vocals are magnificent, soaring higher and higher whilst the twin guitar attack take their toll on the innocent buyer.

The first mega-epic comes next with 'Into the Coven'. Starting innocently enough through some carefully graphed acoustic guitar, the song explodes into your brain oozing class in every chord. Truly brilliant! At the Sound of the Demon Bell closes the side in more conventional vein. The highlights of this solid rocker come with some excellent soloing by both

Denner and Shermann whilst Diamond's vocal overdubs create the sound of a choir of angels in the background.

Side two opens with the single 'Black Funeral' which has already appeared on the Ebony compilation **Metallic Storm**. Probably the most uncommercial single of all time and very unlikely to grace day time listening on BBC radio, this is fast and heavy and short. Not so the next track; 'Satan's Fall' is the L.P.'s piece de resistance, weighing in at over 11 minutes. There are so many chord changes and solos in this song that it is an L.P. in itself. Probably one of the greatest metallic achievements of all time - this track will destroy everything that has come before. The whole band excels to the utmost here - vocal harmonies, umpteen different and solos - this has everything. Forget those who say they have heard it all before - they lie. No one is even in the same division as this; Fate a la magnifique. How do they follow this? Well they do, and admirably with the title track 'Melissa'. Building from a melodic start, through a solo of sheer beauty from Denner (touches of Schenker here), Diamond's vocals tell the story of a Danish witch burned at the stake, seen through the eyes of her lover. How many Satanic love songs have you heard?

'Melissa' closes the album with both class and power, but the overall strength of this as an L.P. surpasses the sum of its individual tracks.

Be warned, Fate are here to stay - they have arrived with one of the best heavy metal albums of all time. You may not like this if you're a disco freak or dead or both, but if you're a true 100% metal fan you can not ignore this. Satan will surely get you if you do!

DAVE CONSTABLE

SAVATAGE Sirens

(PAR Records)

Brilliant Stuff! **Savatage** (remember them as **Avatar** with one of the best H.M. singles ever, "City Beneath The Surface") have arrived with a bang!

Starting with the title track itself (**Rush** meets **Black Sabbath** but heavier), the album bursts from your speakers like a demon let loose. "Sirens" is the only track to have seen vinyl before, being the 'B' side of the aforementioned single (invisible guitars are out from the go!). Second up is "Holocaust" and this track is heavy with a capital H. By now the average listener is probably knocked senseless by this band's power.

However things slow up (albeit temporarily) for the start of "I Believe" which turns into a magnificent display of riffing from guitarist (or as the cover says - 'Metalaxe' - who's to argue) Criss Oliver.

Brother Jon on vocals is menacing - just imagine if the Grim Reaper could sing. Last track on side one is "Rage" - fast and furious but to a certain extent going nowhere.

Things brighten up again on side two though. "On The Run" is another **Sabbath**-type rifferama spectacular. I can envisage headbangers everywhere in orgasmic ecstasy at this one.

The next cut "Twisted Little Sister" (is this title for real?) has a riff I've heard somewhere else - damn if I can remember where?, but is none the worse for it. The solo here is excellent but short. This band is about songs not just your run of the mill 'thrash and solo'.

"Living For The Night" is a bit of an average rocky toon, but things are back on course with the extremely heavy "Scream Murder". Finally "Out On The Streets" emerges from its acoustic beginnings into an excellently crafted song. Although out of place with the L.P. as a whole it is still a delight to these ears.

Overall, **Savatage** have come up with an impressive debut. Very heavy, but very talented as well, this band should make it big. It's up to you readers to do your bit!

DAVE CONSTABLE

LUBA Luba E.P.

(Capitol Canada 3003)

Luba is a young lady called Luba Kowalchik, and together with her band, has come up with an excellent package of hard-rock-pompous songs that deserve far more attention than they've yet received. "Scarlet Letter" and "Everytime I see Your Picture" fill out side one, with "Paramour" and "Raven's Eyes" (No mention of Tracey Lamb Thank-you- on side two.

Thankfully, no **Benetar** comparisons can be made. I'm sick of every female vocalist to appear being hailed as "The new **Benetar**" ... for a start, no other female "Metal Chick" could be as arrogant as Pat (Well, **Joan Jett**, but she's just a bitch) ... if you want a **Benetar** impersonator try Back Seat Sally.

Luba is a superb vocalist, oozing talent and "Scarlet Letter" is a prime example of this. If Capitol U.K. can release material such as **Helix**, then why not get behind **Luba** ... it could sell with the right push.

No doubt about it, together with **Le Roux's** "So Fired Up", **Storm's** second L.P. and the **TKO** tape, this is the best hard rock I've heard this year. Another ten stars? Yes they deserve it too.

DAVE REYNOLDS

BITCH Be My Slave

(Metal Blade)

The "Damnation Alley" E.P. was one of last years disappointments for me. After so much media hype I was expecting something new from **Bitch**, as a band, but their I.P. was just the same old riffs churned out with a poor (though original) vocalist - Betsy.

Their first L.P. is a slight improvement however. This being due more to the varying of pace throughout the album than to any improvement in Betsy's voice.

It starts off promisingly enough with "Right From The Start" - an uptempo rocker which would make a good single. The title track follows in a similar vein, but somehow lacks the commercial punch to really hit home.

"Leatherbound" comes next and fails yet again to promote the whips/leather syndrome as a Heavy Metal concept. "Riding In Thunder" and "Save You From The World" are just average metal toons with the latter being itself saved by a toning down of Betsy's voice.

"Heavy Metal Breakdown" opens side two and unfortunately is the only original song on the side. From here on it's just standard rockers in the **Priest** vein.

So another disappointment from **Bitch**. They're fast running out of chances and must get some original musical ideas together fast or they are doomed.

Footnote: The cover does not do Betsy's looks any justice at all and will serve no purpose, but to put people off buying the L.P.

DAVE CONSTABLE

MANOWAR Into Glory Ride

(Music For Nations)

Manowar's debut album "Battle Hymns" sold in excess of £50,000 copies and gained the band a dedicated Army of followers throughout the world, but personally I found the album weak and quite tame in comparison to the tough macho image that the band were trying to portray.

So what about this long awaited second release? Well after all the grunts and groans "Warlord", a fast paced rocker is quite a promising opening track, but I'm afraid from then on it's pretty much down hill. "Secret Of Steel", "Gloves Of Metal", "Gates Of Valhalla", "Hatred" and "March For Revenge (By The Soldier Of Death)" all fall into the same rut of being too long, one paced and monotonous. To be quite honest I find it difficult to distinguish one of these tracks from another. Thankfully "Revelation (Death's Angel)" restores the band with some credibility, even if it is a little disjointed in places.

Now don't get me wrong. Eric Adams is a powerful vocalist and Ross The Boss's axework is quite excellent. Indeed there's no faulting the musicianship throughout, but really I feel this is just disguising badly written, poorly constructed songs which this album has basically produced. There's no doubt that "Into Glory Ride" is an improvement on "Battle Hymns" and if you liked that first album then you'll probably have orgasms over this latest effort, but personally I feel that **Manowar** are still living under a fake image which is a shame because with their undoubted ability they are surely capable of producing something better than 7 or 8 minute second-rate epic tales of Swords and Sorcery. The statement on the sleeve notes "Death To False Metal" turns out to be quite apt for this album, but not quite in the same way that the band had in mind.

BERNARD DOE

X-RAY Hard Section

(Telchiku - Jap. Import)

If you're the proud owner of any of Bow Wow's albums, or for that matter any of those by Loudness, Akira, Kyoji Yamamoto and the like, you'll probably understand when I say that for me Japanese Rock always comes over as good... but disappointing. Every time I listen to one of the aforementioned I always think the album is going to reach an almighty climax and yet I'm always left with withdrawal symptoms.

At last there is a band to change all that, **X Ray**, a young tight outfit who have just emerged from the "Land of the Rising Sun" with the album which, with the exception of the opening number which I find totally unrepresentative of the rest of the platter, must rank as one of the 3 best that I've heard this year - Dio and ZZ Top releasing the others.

So, to the platter itself. Side 1 kick off with a short number called "Theme from X RAY" and I can't understand it as it seems confusing. Musically it's very good but I feel that it shouldn't be on the album as it doesn't do anything. However, having said that it is probably the sort of thing that would make a good show opener, and it doesn't last long as it goes straight into the second track "Lonely Guys". "Lonely Guys" is a prime example of what this album is all about - good solid rock. It also shows that the band have been influenced by some of the American megabands

without losing their own identity.

"Foolish Boys" and "One Night Lady" (glad to see they've got the right idea) follow in quick succession and continue to demonstrate what a fine band this is with full credit going to the vocalist Akira Fujimoto and the axeman Shin Yuasa (he is just 18).

Side 1 closes with the title track which gets 5 stars in my book and brings the rhythm section of Takafumi Usui (Bass) and Kazuhisa Takahashi to the fore.

Side 2 opens with my fave track "Sexual Urge" which is just about the right sort of number to turn up full and watch your speakers leap of the wall. (It'll put you on good terms with your neighbours as well). "Come On" is the number which follows coming over strong with some good audience participation type chants.

"Dark Night" has a slow soulful beginning and climaxes just at the right point becoming a thoroughly satisfying song.

Side 2 comes to an end with "So Long Rumble" which is good but brings me to my only other complaint and that is the song titles. "Lonely Guys", "Foolish Boys" and "So Long Rumble" may be alright in Japan but I think that strong albums need strong titles and these are about as weak as a 100w PA at Donnington Park. Seeing titles like these makes me think that Bucks Fizz are about to appear out of the stereo (thank god they didn't).

That aside, I can only re-iterate that X RAY have produced an album that's worthy of joining any Metal Merchants collection. OK so being a Jap import it won't be cheap but the music isn't either. I only hope that X RAY don't start using the production line techniques of other Far Eastern outfits and that future albums are as good as this. If they are then I see no reason why the band shouldn't reach the worldwide acclaim that I am sure they're seeking.

STEVE PRICE

EUROPE Europe

(HOT L.P. 83001 - Swedish Import)
Scandinavia is starting to produce real music for a change. For so long Sweden's only real claim to fame was **Abba**, but now, the nation that produced one of the greatest Grand Prix drivers that ever lived (the late Ronnie Peterson) has come up with a class hard rock band, and they call themselves **Europe**.

The band is comprised of John Leven (Bass), Tony Reno (Drums), John Norum (Guitar) and Joey Tempest (Vocals, Keyboards and Acoustic Guitar). They play with style, have good songs and are a band to keep your eyes on.

Opening up with a fast paced tune called "In The Future To Come", sounding like a more melodic **Maiden** without the annoying Harris rhythm, Joey Tempest delivers his words in perfect English and tells of a fear for the holocaust.

"Farewell" follows, delivered with a perfect opening lead line and this track benefits from the top notch production job by Thomas Erdtman and Erik Videhard. "Farewell" would make a great debut single cut for the U.K. market... it's a nice commercial hard rock track.

By the time your styli hits the third track on side one you know you splashed out on a good album. "Seven Doors Hotel" smacks of American influence with Keyboard backing and **Dio** style lyrics... in fact material such as "The King Will Return"

should've been the sort of stuff **Angel** should've continued with, rather than favouring the pop-metal direction. No need to describe side two of this record then. It's just as good as side one. **Europe** can be contacted at **Hot Records AB, Box 14, 163 93 Stockholm, Sweden.**

DAVE REYNOLDS

BATTLEAXE Burn This Town

(Music For Nations)

Of the four albums recently released on the Music For Nations label this one always looked to be the odd one out. **Metallica**, **Manowar** and **Virgin Steele** all had reputations to live up to (and in fact did so remarkably well). However, **Battleaxe** have had little press coverage and were virtually unknown outside the North of England.

My initial reaction before hearing the L.P. was one of fear that this would be yet another average U.K. band - coming from nowhere and going to nowhere. Having listened to the L.P. a few times I can only say my suspicions were confirmed. Apart from the less than brilliant version of "Burn This Town", which appeared as a Guardian single a year or so ago - the entire album sounds the same. One track just leads into another with no original streak that most U.S. bands of the same type seem to acquire.

Battleaxe have no distinctive sounds and only the one aforementioned above average song. This would have sounded O.K. during the late seventies, but now rock audiences everywhere are looking for something different, something **Battleaxe** cannot deliver. I'm sorry to say M.F.N. have got a dud here and unless **Battleaxe** get some ideas pretty quick they'll find the only path for them is downhill.

DAVE CONSTABLE

MASS Metal Fighter

(Advance Tape)

This album was requested by the band's German label Teldec because of the interest shown throughout the metal loving world.

I'm pleased to report that the new material is a big improvement of "Swiss Connection", and the lads have left the boring, slow, blues style numbers well alone, favouring the more heavier sound.

"Metal Fighter" is a good collection of Germanic Metal tracks, nothing special but worth picking up when it's released, possible soon in the U.K. too.

Don't be put off by the rather crass opening number "Metal Man", which comes off as a bit of an anti-climax following a **Venom** style "Bells and Spades" "Buried Alive" concept as an intro. Tracks such as "I Cut Through" and "Born To Lose" brighten things up, along with a cover of **Steppenwolf's** "Born To Be Wild" (TKO do it better) and "High Heel Thrills" where Jake E. Burnside, if his voice were a little stronger, could be a ringer for David Lee Roth.

So then, the L.P. is a lot more interesting than the majority of current European, and even some U.S. Metal imports. Guitar-fans will love Dave Schreiber's hot guitar-work... clearer than ever thanks to a good production job by Martin Pearson.

DAVE REYNOLDS

**La's hottest unsigned
rock bands**

Various
(Backhouse Records 1983)

There seems to be a current trend in the States for compilation albums featuring new and unsigned talent. So far we've had the Metal Massacre albums and Mike Varney's U.S. Metals I, II, and III. These albums however, lean more towards the thrash metal that is becoming popular over there.

"LA's Hottest . . ." is a little more restrained, with plentiful use of keyboards, which is one reason why I bought a copy. The other reason being it features a band called **Rag Doll**. Remember a band called Legs Diamond? The greatest thing ever to come out of the USA, made three albums then disappeared? **Rag Doll** is Legs Diamond without Rick Sanford and Roger Romeo (who left while they were still L.D.) **Rag Doll** kick off side one with "Love On The Side" which is a mid-paced rocker, sounding much like Legs Diamond of old. New singer Timothy Easton sounds like Steve Perry and Marc Storace together, but never matching the vocal power of Rick Sanford.

Kid Rocker are next up with "Blondes", again another pretty good tune, with a catchy chorus. "Judy" by **Little Tokyo** is an excellent commercial piece that would not sound out of place on Tommy Tutone's second album. Next track features Ozzy's new guitarist Jake Williams. The band are **Rough Cutt**, the track "Show A Little Kindness" and the producer on this one is Ronnie James Dio. Very Journey sounding with a fine guitar break from Jake.

Tarsha close the first side with "For A Fool". Led by one Danny Tarsh, who wrote, produced, engineered and sang lead vocals, as well as playing guitar. (He also engineered on the **Kid Rocker** track). The song itself really does not stand up on its own and is pretty forgettable.

Tarsha also open up the flip side of the album, "Show Me The Way" being a better song than "For A Fool", but again, nothing special. The heaviest track is next, **Rough Cutt**, the band and "Used And Abused" the song. Despite its heaviness, it still retains that commercial feel, Jake Williams shines even more on this one, promising stuff, but I don't know what they are doing now, seeing as they don't have a guitar player. "Nobody's Fool" is **Rag Doll's** second track on the album, very keyboard-orientated, but with a lovely chorus featuring some great chopping guitar chords. I look forward to hearing more from this band, who have now apparently changed their name back to Legs Diamond. Let's hope Rick Sanford is back with them, 'cause there will be no stopping them.

Little Tokyo's second number "Emotions" is a pretty poor affair, sounding a bit like the Cars in their early days. Some nice harmonies and a pretty good lead break save this one from being totally boring. **Pictures** end the album on a poor note. "Do You Remember" being a sort of rock-a-ballad with loads of Wishbone Ash influence, worth noting though, that one Jimmy Carter plays bass with them!

All in all, the album is a worthwhile project, because the talent is definitely there, and if you like your music with that touch of class, then this is for you. I think though, having said the talent's there, that the bands will remain unsigned with the exception of **Rag Doll/Legs Diamond** and **Rough Cutt**, who I expect great things from . . . soon!

BILLY BEAMAN



**TKO
In Your Face**
(Demo Tape)

If this 'album' ever gets released it'll be the best hard rock album for many a year. To put it straight in your face, as it were, **TKO** are stormers! The original kick-ass band. Led by Brad Sinzel, the band are constantly going through line-up changes, but musically they're 'IT' . . . savage guitars, explorers drums, the merest hint of keyboards and songs of the first order. Quite honestly, this 11 track tape finds itself in a position where the superlatives run out.

If this tape, or indeed the L.P., whenever it comes out, gets into your hands, for Gods sake keep it away from anything likely to shatter!

DAVE REYNOLDS



**MESSIAH
Metal Ground Zero**
(Nuclear - Jap. Import)

Here we have a self-financed debut album by a 4-piece Japanese band who sound very much influenced by the heavy rock of the early seventies. The opening track "Good Time" is a mediocre weak rocker which I'm afraid sets the pace for much of the album with "Sexy", "Revolution 2nd Stage", "Jet Rollin' Fire Ball", "Bakudan" and "The Last Revolution" all being in the same vein. "1985" is the outstanding track on the album featuring some excellent **Trower** - "Bridge Of Sighs" type guitar work from a certain T. Otsuki who it must be said produces some interesting lead work through-out the album. Too bad the rest of the band can't match Mr. Otsuki's ability.

"I Believe" is a quite monotonous ballad while after a promising intro "Blinded" slows right down before bursting into a touch of reggae halfway through - Aargh! As with a majority of the Japanese bands, the lyrics are in their native tongue apart from the English song titles, which makes "Star Fucker" quite amusing to listen to if little else.

All in all "Metal Ground Zero" is a poor album. With so many Japanese H.M. bands being unleashed to the headbangers in the West, I'm afraid **Messiah** will be one of those left on the starting line.

BERNARD DOE



**BULLET
No Mercy**
(Advance Tape)

It's taken nearly a whole year for it to appear, but I know this is gonna kill those who got off on "Execution"! The good news is, as promised, none of this L.P. sounds like AC/DC. The majority of "No Mercy" is great. I say the majority, as there are two songs that I bloody hate, but more on them in a minute.

Bullet open up with a blasting **Scorpions** style broadside called "Look Out", with a riff very close to that of "Black Out". Klaus Thiel wails over a blood thirsty rhythm section, whilst Paul Psilias displays extreme courage in the line of fire, by attacking those speakers with some hot guitar bursts . . . Metal on Metal.

"Drunken Nights" follows, Mike Lichtenberg giving the drums a real slapping . . . then there's the lustful "Take You Out Tonight"; the fast rockin' "All I Need Is You"; the excellent "Midnight Stalker" and the gorgeous ballad "Baby We Can Talk".

But as I said, there are two tracks that let things down. The title track, a sort of



Motorhead on milk is very average. The other despised number is called "I Sold My Soul" which brings to mind **Spider** (Aargh!). Being weaned on **Quo**, only Rossi & Co can do boogie numbers of this sort. All in all though, **Bullet's** new L.P. was worth the wait and it's gonna sell!

P.S. **Bullet** are now a five piece. More news next issue.

DAVE REYNOLDS

**JOAN JETT AND THE
BLACKHEARTS
Album**

(MCA Import)

I genuinely liked last year's Joan Jett album, 'I Love Rock 'n' Roll'. In fact I even went to see her at Hammersmith Odeon and enjoyed the show in some sort of perverse way (after all, how many covers can you play in 70 minutes?)

But 'Album' is one helluva disappointing follow-up. After listening to it several times the words that crop up most in my notebook are 'instantly forgettable.' And sadly, this seems to be the story of this particular album.

'Fake Friends' kicks off side one with a whimper rather than a bang, although the chorus is quite catchy.

'Handyman' is even worse - some crass lyrics about Joan "missing her man" setting my teeth on edge. And 'Everyday People' is pure infantile trash. It sounds like a chant that five year olds would sing in the playground at junior school - truly awful.

Flipping the record over I came to 'French Song'. Now this was more like it. A powerful(ish) guitar intro, but then Yuck! a Stray Cats meets Rainbow wimp-out. The song even features a French chorus that adds new dimensions to the term cringeworthy.

Not content with covering 'You're Too Possessive' on the last album, Joan has once again plundered The Runaways' back catalogue to rerecord 'I Love Playing With Fire'. The band give it a fairly standard (if a little pointless) run through.

Doubtless this'll sell by the warehouseful in the States, but I'd be surprised if it sells as well as 'I Love Rock 'n' Roll' over here. There's simply nothing that's as easily accessible, and to be honest I ended up hating it although I wanted to enjoy it.

'Album'? If I had my way they'd change the title to 'Frisbee'.

DAVID LING



**SPECIAL FORCES
Tools Of The Trade EP**
(Azra Erika Records DTR-050 U.S. Imp.)

Formed by ex-**Beowulf** ("Slice Of Life" L.P.) member, Jack Gould, **Special Forces** debut E.P. on the label that brought you the **Centaurus** album, is a weird one, containing four tracks, it's one-sided - the reasons for which are beyond me.

Quite honestly, the whole thing stinks, I'd much rather look at the bird on the back than listen to the music . . . **Cirith Ungol** fans, this one's for you! Don't buy this, borrow it, if you're a collector, spend your money if you must, on Azra's other release of late, the **Vixen** mini-album.

DAVE REYNOLDS

MUSIC FOR NATIONS PRESENTS

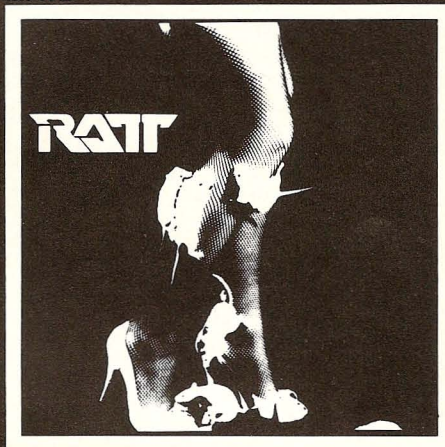
THE MAGNIFICENT SEVEN

MFN1



VIRGIN STEELE ONE

MFN2



RATT "RATT"

MFN3



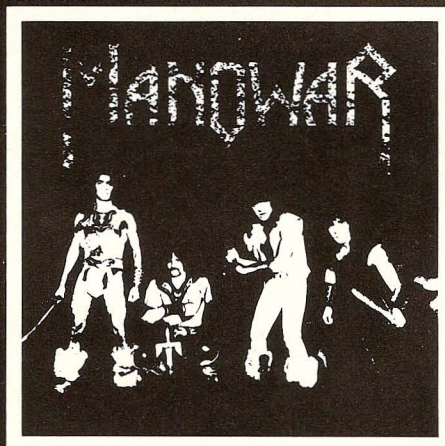
TANK "THIS MEANS WAR"

MFN5



**VIRGIN STEELE
"GUARDIANS OF THE FLAME"**

MFN6



MANOWAR "INTO GLORY RIDE"

MFN7



METALLICA "KILL 'EM ALL"

MFN8



BATTLEAXE "BURN THIS TOWN"



ALBUMS COMING SOON — ROX "UNCHAINED" MERCYFUL FATE "MELISSA"

KRAKEN

METAL MONSTERS

Over the past few years Canada has grown quite a reputation for producing successful H.M. power trios, and now bands like TRIUMPH, RUSH, GODDO, SANTERS and more recently EXCITER, are about to be joined by KRAKEN from Ontario.

KRAKEN were formed by lead guitarist Karm Kleaver in October 1980 and together with Rome Steeler - Drums and Spike Audia - Bass and Lead Vocals, played their first gig at The Gasworks in Toronto and since then have built up a dedicated hard-core following, playing numerous club dates and have supported both GODDO and ANVIL at major gigs in Ontario and Quebec. In fact KRAKEN have now become ANVIL'S regular opening act.

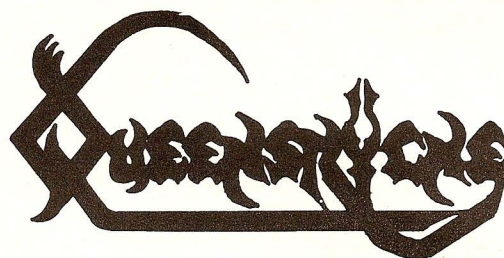
KRAKEN took their name from a legendary Scandinavian sea monster and the band proclaim themselves as the next Metal Monster, and after hearing the bands recent 10 track demo, I have no hesitation in agreeing with that!



As with a lot of new bands from Canada and the U.S., KRAKEN are obviously influenced by European Metal. Their songs are executed with sheer power and aggression, without sounding monotonous. Karm's superb axe work and Spike's excellent Dio like vocals give the band that extra touch of class and put them above a lot of the present "thrash it out" merchants of today. Indeed "Abandoned" wouldn't sound out of place on a Dio album and "Easy Sleezy" is very much in the RIOT mould. "Burn Witch Burn", "The Warrior", "Kill The King" and the bands anthem "The Kraken" are all fast 'n' heavy grinders guaranteed to keep even your most demanding Headbangers happy. The best song on the tape "Greed and Deception" reveals Karm Kleaver at his best with his lead guitar work wailing in and out from beginning to end. Superb Stuff!!!

I hope it won't be long before this band gets the major record deal that they richly deserve, because there is no doubt in my mind that this Power Trio are going to become very popular amongst Headbangers throughout the world. Beware of the Metal Monster!

BERNARD DOE



QUEENSRYPHE is classy, British-sounding addition to the ranks of the prosperous Northwest metal scene currently blooming in America. They're also the most highly-touted at the moment, having received an enthusiastic rave-up by Paul Suter in Kerrang! before releasing their debut slice of vinyl. Their four-song EP is currently doing exceptionally well both domestically and away from their native U.S. turf, and the band's refined-yet-charismatic blend of HM hints at a huge potential market worldwide.



Pic Ashly Bexten

The Seattle-based upstarts came into being three years ago under a different moniker, The Mob, minus Geoff Tate who would eventually take over vocal chores for the Ryché. The other band members, including bassist Eddie Jackson, guitarists Michael Wilton and Chris Degarmo, and drummer Scott Rockenfield, attained Tate in 1981 after he'd left a former spot singing for Myth, another local band. Myth were of the medieval, gothic nature and they co-headlined last August's Metalfest II, an annual Seattle HM festival, before Tate's departure. They've since disbanded.

Last spring, the band released their self-titled EP. Unknown to many, the EP has actually been on the shelves as a demo for an entire two years - it's just now been put to vinyl! Regardless, the disc is doing surprisingly well worldwide, showing the band to be a multi-talented musical force capable of producing epic material like "Queen of the Reich" and "The Lady Wore Black" alongside more straightforward metal attacks such as "Nightrider" and the superbly intense "Blinded".

Live, the band's history has been brief, as they've just recently debuted to the public opening for Zebra in June, when they appeared at both Portland and Seattle and reportedly stole the show on both occasions.

QUEENSRYPHE'S ability to couple multi-faceted epics with a refined, updated energy make them a frontrunner in the USHM sweepstakes. Surely the band will make a royal impact across the globe and you can rest assured that they'll prove a majestic force to be reckoned with.

K.J. DOUGHTON



These boys from Pasadena are currently attracting a lot of attention on the Metal Scene because of a great 5 track demo, a track of which appeared on "Metal Massacre II", they formed around the summer of 1982 and started gaining a reputation of non-stop Headbanging attracting bigger audiences as they go, the band consists of John Bush on Vocals, Gonzo on Drums, Dave Prichard and Paul Sandoval on Guitar and Joey Vera on Bass.

I had a chance to speak to Joey and the first thing I asked him was about the formation of the band?

"Well the band in the very beginning first got together around the end of 1981, beginning of 1982 and was completed around May 1982".

What did the member do before ARMORED SAINT?

"Not much to tell you the truth, this is probably the first established outfit for everyone".

"Everyone had their share of jamming with different musicians and so "called" bands, but not a real established band with a set plan of attack, philosophy or attitude. I myself have jammed with Tommy Lee (MOTLEY CRUE), before he became famous and Jake Williams (OZZY), both at different times for a few weeks".

Who are your major influences?

"Tough question, there are so many influences, but I guess the first earliest major ones have to be JUDAS PREIST, KISS, BLACK SABBATH, ALICE COOPER, early SCORPIONS, and that not all, but probably the first ones".

"In the beginning we gigged quite often to build up a following and get our name to the talk of the town, by now we have become quite a draw in such a short time, and we now play an average of once or

twice a month, so that our gig is a HEADBANG event, we try to cover a wide range to get a wider audience, we play from San Fernando to Pasadena, to Orange County".

How did your demo tape come about?

"Funny you ask, I'll try to keep it short. One time we were doing a gig up at the top of Mount Baldy in the Ski Lodge. Well the gig wasn't so good, so we all got drunk, Tom from MOTLEY was there and after the gig he invited me to go to a party in the City, so I went with him, his Sister and some other chick, Tom drove his car down the mountain radically, and I was in the back, so drunk I fell asleep, the next day I woke up in Hospital, and I was in bandages on both my hands and eight stitches in my head, apparently (what they told him) the car lost control, flew off the road, down the side of a hill, rolled four times and I went through the glass hatchback and was knocked unconscious, well after a week in Hospital and two months premature healing (not playing my bass) I began legal action and after two months I received a cheque for ten thousand dollars from an Insurance Company, well we spent fifteen hundred on the demo, the rest I spend on the band, besides the bills of course, now I have nothing, money is made to be spent I think and I did".



Pic Rick Smith

How did you come to appear on "Metal Massacre II"?

One night we played The Troubadour and a good friend of ours (and mine), Bob Nabaladian who knew Brian Slagel, brought him down to the show and introduced him to us, Brian was impressed and we began talking to him, shortly after MERCYFUL FATE dropped out from "Metal Massacre", and we were right there".

What sort of following have you got?

"We are the only L.A. band who started real honest Headbanging, where the crowd is actually 'banging their heads', it was described in a concert review as 'mental patients let loose in a frantic frenzy to get their treatment shock from us', you see watching the SAINT is like watching five Angus Youngs in one band, after a while you can't resist. Each gig we recruit new Headbangers, our crowd likes to Slam Dive off the stage, bang on the stage, and imitate our choreography, our crowd is the madest, we owe a lot to them!"

What are your opinions on the rise of H.M. in the U.S.A.?

"I thought it would never get here, I mean re-rise because I don't know about Europe, but in the States, H.M. went down and everyone was saying Rock 'n' Roll was dying a death, it's funny because I've always thought of H.M. as European, and in the States, it was always underground, actually H.M. never disappeared, it has always been here, it always will be, I must admit though the U.S.A. is the completion of the wave of H.M., it seems to be the toughest to convince, but it's true, 5 years ago I was telling everyone, you'll see Heavy Metal will catch you from the dark side and the John Travolta look alike with his black slacks, baggy white button down shirt and shiny black shoes, said Heavy Metals dead, now he's got his old tennis shoes, torn jeans, leather jacket and denim top and an ARMORED SAINT badge on it! It's a long subject

with many views, let's face it, American labels are still a little weary, but not for long, I think it's great that H.M. is now becoming a way of life for more people".

What plans have you for the future?

"Well in the near future we will be releasing a 12" single 'Lesson Well Learned', 'False Alarm' both re-mixed lyrics included, then a short Northern tour and when we finish we start on our L.P., also we hope to make Europe before the end of the year, that is our goal!"

ARMORED SAINT are here to stay and I'll leave you with their motto "SAINTS will Conquer".

The band can be contacted at:- 1999 E. Mountain St., Pasadena, California, 91104, U.S.A.

STEVE HAMMONDS

♂ trouble ♂

More and more of the H.M. bands currently breaking out of the U.S. these days, have been heavily influenced by the late seventies boom of the NWOBHM and Chicago's TROUBLE are no exception. These metal merchants take their influence from bands such as ANGELWITCH and early BLACK SABBATH with crunching guitars and frantic pounding drums and as a result we have one of America's HEAVIEST bands.

Rick Wartell started the band back in May 1979, and was joined in July of the same year by fellow lead guitarist Bruce Franklin and vocalist Eric Wagner. Wartell and Franklin with their solid riffing provide a sound base around which many of TROUBLE'S songs revolve, adding where appropriate a flurry of individual and duet soloing. While the Udo Dirkschneider sounding vocalist Eric Wagner supplies the band's lyrical content which concentrate heavily on subjects such as peace, life-after-death, and the fear and hate of the devil without delving too deeply into satanic rituals like so many of the bands today.

Drummer Jeff "Oly" Olsen joined the band in June 1980, providing a punchy pounding beat from a kit that includes an incredible 5 bass drums. As well as two at the front, he also has two bass drums at the back and one more on the side, to give the ultimate in power drumming!!

The present line-up of TROUBLE is completed by newest recruit, bass guitarist Sean McAllister who replaced Ian Brown in May of this year from fellow Chicago metallist's WITCHSLAYER. McAllister is nicknamed "Spider Fingers" because of his flashy style of playing.

At the beginning of this year TROUBLE made a 90 minute live tape of one of their concerts available to the public. Simply entitled "Trouble Live" the tape recaptures the bands powerful live performance and features all the bands most popular numbers including "Bastards Will Pay", "Gideon", "The Tempter" and my personal faves "Assassin" and "Revelation Life/Death".



At present TROUBLE are in the studio rehearsing tracks for their debut vinyl releases. The first will be in the shape of a 12" E.P. that will be recorded in New York and will include 4 numbers - "Assassin", "Wickedness Of Man", "The Fall of Lucifer" and the title track "Psalm 9". The second release will be via two numbers featured on an as yet untitled H.M. compilation album featuring 5 bands from Chicago. More information and details of TROUBLE merchandising can be obtained by sending a S.A.E./I.R.C. to Midwest Heavy Metal Promotion, P.O. Box 28088, St. Louis, Missouri 63119, U.S.A.

BERNARD DOE

detroit

FIREPOWER!

Andy Pyke - Vocals
 Tony Fennol - Rhythm & Lead Guitars; Backing Vocals
 Pat Kelly - Rhythm & Lead Guitars; Backing Vocals
 John Kelly - Bass; Backing Vocals
 John Mee - Drums; Backing Vocals

From some of the material I've been listening to lately, it seems that Euro-Metal is on the up and up, and rapidly chasing the asses off their U.S. cousins.

DETROIT, who hail from Birmingham, are one of the definite contenders, after hearing their demo, I was more than impressed with these fine cuts of commercial metal.

The tape opens up with "Situation (Outta Control)", setting the tape towards the right direction, particularly noted by the opening chord outbreaks. "Lonely Nights" is the softer of the numbers, a haunting lament expressed mostly in the harmony vocals, although Mr. Pyke capitvates here.

The overall zenith is the classy "T.V. Girls", a fine tune par excellence that shows up DETROIT's songwriting credibility. 'Raw Power' dripping with commercial excellence, white hot metal gift wrapped in U.S? Finery'. These are the phrases that sum up DETROIT's style.



Hopefully, many more bands like DETROIT will emerge, and with luck find the recognition they thoroughly deserve.

Looking to the future, I feel that if DETROIT can hold out, they'll carve a niche along with all the other talented underrated bands. If you like your 'Metal' hot and tuneful, but still retaining that raw edge it'll be worth your while checking out DETROIT'S FIREPOWER!!!

LEROY DOUGLAS

METAL

MALISHA

To those of you, who remember VIXEN, one of the forerunners of the great upsurge in American Heavy Metal, they featured a young female called Kim Le Chance, who caught the attention of may metal fans, not only for her good looks, but because of her siren type voice which showed her originality. Since she left VIXEN, she has formed MALISHA, a strange type of group, not out and out Heavy Metal, but metal with a difference, the band is made up of Kim on Vocals, Rrat on Guitar (or as he describes it a six string nightmare), Joe Sylva on Drums and former EXCALIBUR Bassist Delian Shishido.



Pic Dick Ashbaker Photography

The demo is a strange affair, it opens with 'Hands Of The Ripper' an out and out blitzer, it starts off with a demon type intro and goes straight into a crushing riff, similar to Y & T in places, 'Metal Wars' is a slowey with a bone crushing riff, slow and deadly, Kim's vocals really get a chance to shine on this one as does Rrat's guitar.

'Power Flight' is a more commercial number which reminds me a lot of mid period SAMMY HAGAR, a quaint story of flying down Highways, lyrically unoriginal, but catchy nevertheless. The next song is the highlight of the tape, a slow acoustic work out with Kim singing better than she has ever done before, if this is ever released as a single it is sure to be a biggie, words can't explain how good it is.

The final song 'Serve Your Savage Beast' is back to the normal type of song, savage guitar work, great rhythm and again Kim's voice shining out. MALISHA have moved to L.A. now, where they hope to get a better start than in Hawaii, only time will tell.

STEVE HAMMONDS

ZOETROPE

ZOETROPE (pronounced etrop) was the brainchild of drummer and vocalist Barry Stern who started playing at the age of 13, some ten years ago. Together with bassist Calvin Humphrey, Stern's band played through high school, beer bashes and weddings before entering the Illinois club circuit, including support slots with SURVIVOR and THE BZZZ. Along the way, Stern and Humphrey's recruited guitarists Kevin Michael in 1978 and Ken Black in 1980 to form the present line-up of ZOETROPE.

Last year ZOETROPE released a debut single "The Right Way" b/w "Call 33" a somewhat commercial effort which has recently been bettered by the release on a new demo entitled "Metal Log Vol. 1". "Metal Log" contains 4 tracks that are far heavier than the aforementioned single, revealing the Chicago rockers talents to the max. The opening number "Kill The Frenzy" is very much in the vein of RAVEN whilst "Speed Zone" as the title suggests is a fast frantic metal attack of screaming guitars backed with a steam rolling rhythm section. "The Company Man" is the most unusual track, being based around a funky metal style beat, topped with some excellent VAN HALEN influenced axe work. The final cut "Member In A Gang" sees the band returning to the grinding metal of "Speed Zone", underlining the bands undoubted potential.



ZOETROPE will have 2 tracks on an up and coming Chicago H.M. compilation and from there the band are hoping to secure a management and record deal with good distribution to deliver their bludgeon-rock to heavy metal ears all over the world. I for one hope they reach their goal and more. In the meantime if you would like to hear the band's "Metal Log Vol. 1" tape then a copy can be obtained by sending \$4.50 (Air Mail to Europe and U.K.) or \$3 (First Class in the U.S.) to Barry Stern, 7311 N. Oakley, Chicago, Illinois 60645 U.S.A. International Money Orders should be made payable in U.S. Dollars to Barry Stern.

BERNARD DOE

VULCAIN were formed back in June 1981 when lead vocalist and guitarist Daniel Puzio and his brother Vincent (Bass Guitar) left their old band HARD FIGHT and recruited Didier Lohezic (Rhythm Guitar) and Frank Vilatte (Drums) who were both into the same style of fast aggressive metal as the Puzio brothers.

In July of the same year the band recorded their first demo featuring four numbers - "Le Tout Puissant", "Emmene-le", "Le Fils De Lucifer" and "Pile On Face". Badly recorded this demo brought them the unfair reputation of being the "French MOTORHEAD". Even if all the members are dedicated fans of Lemmy and Co., it's a label that they did not want.

Three months later VULCAIN won a rock competition at the Golf Drouot in Paris when they inflicted a real flood of genuine Fury to the Jury!!! In 1982 VULCAIN toured Paris and its suburbs and built up a large following amongst French H.M. fans with their high-powered music.

VULCAIN recorded their second demo featuring "Rock 'n' Roll Secours", "La Croix" and "Les Damnes" earlier this year and have gained airplay on French Free Radio.

VULCAIN FRENCH POWER METAL

VULCAIN leave out all the chains, nails, black leather etc., that are associated with Heavy Metal and let their music do the talking which is assured of giving ear and brain damage to the kids at their gigs!! VULCAIN's music is best described as being a cross between MOTORHEAD and METALLICA with a touch of ACCEPT thrown in for good measure. Lyrically the band are influenced by everyday life subjects for the themes of their songs rather than all the satanism that goes into many of today's H.M. bands.

As for the future? Well VULCAIN will have a track, simply entitled "Vulcain" on the forthcoming Ebony H.M. compilation. A second track "Le Fils De Lucifer" that the band recorded for Ebony is planned to be on the 'B' side of an eventual single for the label. They are also hoping to have an album or a 6-track mini album released in France in October. All I'm sure will show just what a great future VULCAIN have in Heavy Metal.

JEAN-FRANCOIS JIMENEZ

WHATEVER HAPPENED TO LIONHEART?

David Ling finds out in an exclusive interview with Dennis Stratton.

"LIONHEART? I remember them. Didn't they split up a few years ago or something?" seems to be most peoples' reaction whenever I bring up the topic of the band.

But this fairly typical notion couldn't be further from the truth. LIONHEART do still exist and are currently working hard on an album.

The long silences from the band have been financially necessary, but during the rather prolonged lay-offs they've been penning some superb material. Just wait 'til you get the chance to hear songs like 'Hot Tonight' and 'Wait For The Night', you'll be delighted I'm sure.

As most of you will remember, LIONHEART were born on a wave of publicity in January 1981. A two-page interview in Sounds heralded their arrival and an encouraging gig review in the same paper re-inforced their position. But then things began to go wrong.

Frequent changes in the line-up (although in all fairness only the positions of vocalist and drummer were changed) and their ever growing reputation as a liggers band made them somewhat unfashionable to like.

Nevertheless, the departures of various members left a solid nucleus of Dennis Stratton (guitar, vocals), Rocky Newton (bass, vocals) and Steve Mann (guitar, keyboards), with various drummers helping out whenever necessary.

The band managed to get the support slot in a Saxon tour in December '81, and from the stage Dennis Stratton announced "if this next number doesn't come out as our first single then I'll get the Pope to give me a blow job!" Confidence indeed.

But weeks went by and then weeks turned into months. Still no sign of any vinyl or live appearances.

I eventually caught up with Dennis in the legendary HM watering hole The Ship before LIONHEART'S first gig in eight months. How come they'd been so quiet and what had happened to that single?

"Well, we've not been doing so much because the record deal that we were promised fell through" Dennis explained. "And without a deal we really couldn't afford to go out on the road again. So we decided not to tour just for touring's sake, but to sit down and write a few songs. Now we've had some

interest from Atlantic USA and also from CBS USA. They'll be at the gig tonight and if all goes well, who knows what will happen?"

What'll happen if you don't impress them sufficiently to sign you? We've heard some distressing rumours that if this should happen, then the band'll split?

"That's not exactly true. You see since Atlantic have become interested in us, so have a few others. It's always the same, if one company turns you down then they all do. But on the other hand, if one is interested you'll have to fight them off!

"No, I think that if Atlantic decide to pass then we'll not work and wait 'til the right deal comes along."

So a LIONHEART album could be out soon?

"If we get the deal we could have it out in about three months."

And is Steve Mann still with the band? (An item in Sounds had suggested that he'd left to join Tytan).

"Yeah, Steve just helped Tytan out by playing guitar on their album. He only really did it as a favour but he got on extremely well with them and they asked him to join. He told them that he couldn't because of his commitments to LIONHEART.

"But then some prat sent a bloody press release to Sounds saying he'd joined. We rang the Tytan office and they all denied sending it. There was also something about Les Binks from Judas Priest joining them but that was a load of crap as well. It's bad that no-one will take the can, but yeah, Steve is still a member of LIONHEART."

Good news indeed. So what are the immediate plans of the band?

"Just to get the album out as soon as we can."

In the band's live set you feature a cover version of Touch's magnificent 'Don't You Know What Love Is'. Whose decision was it to give that one a going over?

"It was a band decision, really. We all liked it and we thought it should have been a big hit in this country ages ago. So we just thought Sod it, let's do it."

In the music press LIONHEART are constantly being written of as a 'liggers band'. How annoying is this?

"Very annoying. So I've got a few mates who like to come along and see the band? So they happen to be in other groups? So what?

"But we thought that maybe by playing at the Reading Festival we'd stop all that to a certain extent."

How did you enjoy playing at Reading?

"We all enjoyed it. It was bloody great! I wish we could play there every year."

It's well known that you're a big fan of the Eagles, but who else do you listen to these days? Anyone in particular?

"I like anything that's good really. I do like the Michael Schenker Group, but I like anything that's heavy as long as it's good. I like other things as well though, things like the new Roxy Music L.P. - something that's had a bit of thought put into it beforehand."

"And I really like American bands like Styx and Foreigner. I don't really listen to that many British ones because there aren't that many that interest me."

Hmmm. So you don't like British bands, eh? So what is your opinion on the 'new' Iron Maiden line-up, particularly Adrian Smith (who replaced Dennis when he left)?

"Well, I must just say that Adie Smith is a good guitar player. But I just don't think that he fits in with Maiden."

What makes you say that?

"I don't think that any guitarist could fit in with Maiden at the moment. From my point of view the whole band revolves around three key people: the vocalist - and I think that Bruce Dickinson is an excellent one, Steve Harris in the middle of the stage and Dave murray on lead guitar. Those three for me are Iron Maiden and it really doesn't matter who's playing the other guitar."

I think Dennis could well be right here. For me Adrian Smith is the faceless member of Iron Maiden - he doesn't speak on stage, he's never present at interviews and generally seems to be some sort of spare part.

Anyhow, how did Gillan come to release 'Nightmare' as a single after LIONHEART had been playing it for months?

"It wasn't our song in the first place" laughs Dennis. "It was sent to us by Gillan's publisher because their keyboards player Colin Towns wrote it. We were told they weren't gonna use it so we

played it a few times and it went down really well. Then we heard it was going to be recorded after all so we had to drop it."

Did you feel any resentment in that it could have been a hit single for LIONHEART instead of Gillan?

"No, not really. It was a good commercial single but I think it would've sounded quite different if we had recorded it."

Would the band ever be prepared to record an out and out commercial number just for the sake of radio airplay, or would you prefer to remain a cult band?

"No, I don't think we would", Dennis assures me, but then thinking again adds "some of our new songs that we've written are very catchy - but they're certainly not commercial."

"We like to have our songs leaning towards American catchiness, but still having the balls of a British band. No I don't think we'd ever do a song like that."

What would you do if the worst came to the worst and LIONHEART split tomorrow? Would you just form another band?

"Well, I don't think that'll happen - we'll stick to what we're doing. But the other day I was offered - should I be telling you this? - I was contacted by someone about some work. It was with a famous band in Japan. No names mentioned, I'm not allowed to, but I received a telex asking if LIONHEART were splitting and if I would be interested in a job."

"So if we were to break up I'd have that to fall back on. But we won't - LIONHEART are determined to make a go of it!"

And that's precisely what they've done. They've stuck at it with admirable determination. Both CBS and Atlantic decided to pass, followed by another long period of inactivity during which Rocky Newton helped out Chinatown who'd lost their bassist.

Dennis also "kept his hand in" playing with various mates in pubs around London, and finally they got around to organising the album, financing it themselves.

Unfortunately, due to a disagreement with the producer, they all walked out two tracks into the recording.

But we're reliably informed that it now has been completed and that the band will release it independently if none of the majors will commit themselves.

Sometimes there's no justice in rock 'n' roll.....

SATAN

SATAN have recently followed in the footsteps of fellow U.K. metallists RAVEN, JAGUAR and DEEP MACHINE, who have all gained little, if any success in their homeland and have popped over to Holland for a couple of gigs and been received like Heavy Metal Kings! Yet, SATAN'S story is probably the most successful of all. After just one visit to Holland, last February, the band have landed a five-year, £30,000 recording contract with Roadrunner, the Dutch label based in Amsterdam!

SATAN hail from Newcastle and were formed at the beginning of 1981, by lead guitarists Russ Tippins and Steve Ramsey. The band soon gained a large local following through frequent gigging in their hometown and in November, 1981 they went into The Guardian Studios in Durham to lay down 4 tracks. 'Oppression' and 'The Executioner' were included on the 'Roxcalibur' H.M. compilation, an album that was financed by the seven bands that appeared on it. The remaining two numbers 'Heads Will Roll' and the excellent 'Kiss Of Death' were released as a self-financed single in June 1982, also on The Guardian label. I know that the band wasn't particularly happy with the single, but for me it was one of the best independent H.M. releases of that year. The initial 1,000 copies of the single have now sold out, but unfortunately there is little chance of it being re-pressed as two members of that line-up vocalist Trev Robinson and drummer Andy Reed have now left the band.



Earlier this year with new recruits - Ian Swift (Vocals) and Ian McCormack (Drums), Tippins, Ramsey and bass guitarist Graeme English recorded a 7-track demo that they entitled 'Into The Fire', SATAN were so pleased with the tape that they made it available to the public. A decision that has been fully justified, with excellent sales throughout Europe, Canada and in the U.S.

Despite the Black Metal image that their name may portray, SATAN'S music is more in the vein of MAIDEN than say VENOM or MERCYFUL FATE with the main focus being on Tippin's and Ramsey's melodic twin lead work.

Due to other commitments drummer Ian McCormack was unable to make SATAN'S successful trip to Holland. So in stepped Sean Taylor. Sean is now a permanent member of the band.

In May vocalist Ian Swift was replaced by Brian Ross, who joined the band from fellow Geordie band, AVENGER, a move that I'm sure is the icing on the cake for SATAN. I consider the ex-BLITZKREIG vocalist to be one of the best (and sadly few) REAL H.M. Vocalists in the country, and Brian considers himself more suited to SATAN'S music than that of AVENGER. By the way no prizes for guessing AVENGER'S new frontman, yeah that's right - Ian Swift!!!

Well this brings us back to their new recording contract. The band are very happy with the deal of a minimum of one album and one single a year, for the next five years. SATAN are in full control as to where they record and what tracks they put on vinyl. Also Roadrunner gave the band an advance to cover studio costs and will provide promotional help for concerts. At the moment the band are now at Lynx Studios in Newcastle, recording their first album. Tracks so far confirmed for their debut are 'Into The Fire', 'Trial By Fire', 'Blades of Steel', 'No Turning Back', 'Break Free', 'The Ritual', which are all taken from their 'Into The Fire' cassette, and 3 or 4 new tunes. There are also plans to release 'Break Free' on a 12" single with two previously unreleased tracks on the flip. The album will be released on Music For Nations in the U.K. sometime in September. As for gigs, well SATAN will be returning to Holland in October and plan to follow that with a tour through France, Belgium and Germany.

It's great to see that countries like Holland (who have for so long been inspired by the NWOBHM) are giving a chance of success to one of the few bands left in this country, who have the dedication to carry on playing the music that they believe in, and not turn to commercialism in the wake of the death of British H.M. Hopefully it will inspire some more new young talent to break through and revive the countries H.M. scene.

SATAN can be contacted through their manager Ian Cleary at:- SATAN, 22 Fulbrook Road, Kenton, Newcastle-Upon-Tyne, NE3 3TQ, ENGLAND

BERNARD DOE

EXCITER

Since the first MOTORHEAD L.P., bands have been coming up with similar styles of sound and personage. 'Til now MOTORHEAD have never been equalled, let alone surpassed, but judging from EXCITER'S first L.P. they could be the band to do it, thrashing 100 mph guitar, loads of double bass drum and steam-hammer bass. 'Heavy Metal Maniac' the L.P. came about after the track 'World War Three' appeared on 'U.S. Metal II', it is 40 minutes of sheer gonzo metal and should not be missed.

EXCITER were formed three years ago in Ottawa and since then it has been three years of struggling on stage and in the studio and many hard hours of practice, so when I got the chance to interview Dan Beehler (Drums), I jumped at it. I firstly asked him about their formation?

"Actually we formed in May 1979, John Ricci (Guitarist) was playing and looking for some new heavy partners, Alland Johnson (Bass) and I had been playing together in other bands and then we met John and hooked up."

Who are your major influences?

"Mostly the English heavy metal bands such as BLACK SABBATH, JUDAS PRIEST and SAXON".

How do you find gigging in Canada?

"It's very hard, most clubs and agencies don't book acts which melt down the walls with sheer volume."

What songs do you do live?

"All originals, songs from the first album and a couple from our upcoming second L.P."



What plans are there for that second L.P.?

"We've finished most of the songs for the L.P., we're waiting to see what the responses are from bigger record companies in order to maybe getting a major deal, otherwise we're also very interested in doing the second L.P. for Mike Varney's Shrapnel Records."

What touring plans have you?

"At the moment we're approaching agencies in both the U.S.A. and Canada to look for doing opening acts for major bands. We're also looking at the possibility of coming over to Europe, maybe this summer together with another band from the U.S. or Canada."

How is the album selling?

"The sales of the album are really tremendous even in the States and Canada it's selling great, but our main selling point is Europe and responses are incredible."

How did you come to get your Customised Instruments?

"We have a local music store and John and Alland can make their own designs and these are worked out by Shark Custom Guitars."

What plans have you for the future?

"Well, like I said before we hope to get some gigs going in the States and Canada and also come over to Europe, then we are also very excited about going back into the studio to record the second album."

Do you think there is a Heavy Metal revival in Canada?

"To be honest I don't think so, there are a couple of new bands like KRAKEN and RAPID TEARS, but most other bands have the same problems as we do and therefore don't stay around that long, problems like getting gigs and record deals."

Well there you have it, EXCITER in my opinion have a great future in front of them.

For more information and details of merchandise write to:- Metal Child Enterprises Ltd., P.O. Box 28088, St. Louis, Missouri 63119, USA.

STEVE HAMMONDS



AUGUST REDMOON

ONE IN A MILLION

It being customary to spotlight "hopes for future success" at the end of a musical year, I stuck my neck out once again and have made the task easier by categorising the H.M. field into sections: Thus, earlier this year, the Watson choices were:

GLAM ROCK - It has to be ROX

HARD ROCK - The rejuvenated TKO

POMP/AOR - The flawless SHERRIFF

Meat and Potato METAL - Orange County's AUGUST REDMOON

Their first E.P. got a good review in White Lightning fanzine, a forerunner to METAL FORCES, though it is more than likely not the version now available at your local import stockist. For one thing, the vinyl is now black rather than red (you can't give blood all the time) and the song "One In A Million" has been replaced by two new numbers, "Don't Stop Me" and "Bump In The Night".

Whilst the former, a Dubrow song of KISS type commerciality was certainly agreeable, it did stick out like a sore thumb amongst the no-holds-barred onslaught of the rest. The aforementioned two additions are far more in keeping with the overall sound and bring a cohesive identity to the band. Still, there's only five songs - you may think "BIG DEAL!" for the going price of around £6. That's where you'd be wrong, for it is more than worth the import price. Not only is it sufficient for savage metal to be loud, raucous and riffing, but it must also have a life of more than five minutes.

This is where the main strength of AUGUST REDMOON lies, for whilst the NWOBHM thrashers can stimulate the adrenalin initially, a certain lack of variety will cause instant death. AUGUST REDMOON have an uncanny ability to keep on coming up with new riffs that are fresh - and all different from each other.

The Anaheim attack consists of vocalist Mike Henry, guitarist Ray Winslow, bassist Gary Winslow and drummer David Young. Visuals play an important part too: Leather, chains, spiked wrist bands, spandex, NEW YORK DOLLS - like shag hair styles - a sort of masculine MOTLEY CRUE.

Recently, our U.S. correspondent Bob Nalbaldian interviewed the band using questions supplied by Steve Hammonds. The tape was transcribed by Dave Reynolds.

How did you guys come to form? GARY: "I met Mike a couple of years ago in a liquor store buying beer. He had long hair, I had long hair. This was the primal Garage Band period and he came over and we jammed, he gave me his phone number but I lost it. After a while I found it again, he came over and told me he knew a guy who was a drummer who became our first skinsman. We decided to form a band. That was four drummers ago. Dave's been our drummer for a year and a half now".

Were you all in any previous bands? "No, noted bands, but not recording bands".

How do you approach playing metal? GARY: "Well, ever since we started out, me 'n' Ray have always been into crunchy music. Mike and Dave have more melodic writing, while me 'n' Dave have more of a heavy side, so when you put 'em together it kind of gives us our sound, so it comes out that little bit crunchy. That's basically the way it comes out, like that".

Who are you influenced by? RAY: "I'm influenced by SCORPIONS, PRIEST, IRON MAIDEN. I'm interested in anybody who can get a 75,000 crowd off their butt and rock!"

DAVE: "Individuals, Tommy Aldridge and Keith Moon".

GARY: "Pete Way".

MIKE: "Steven Tyler of AEROSMITH and probably Paul Stanley of KISS".

How did you come to get your E.P. released? DAVE: "Well, we produced an E.P. ourselves the first time. It was a four song E.P. and we released it on our own label. A company by the name of Regency Records gave us a call and they decided to put it out on their label nationwide with two new songs. We took off one of the songs on the original version, "One In A Million" and the E.P. was released by Metalworks, which is a sub-division of Regency".

What sort of feedback have you had from it? RAY: "Basically good. I haven't had any sort of bad feedback, everybody that I've talked to likes it, and round California it's sold really well".

GARY: "We're getting good feedback from New Jersey and back East. In one New Jersey record store it was in the top ten H.M. chart. I mean it's doing well, as well as can be expected for a five song E.P."

How often do you gig? MIKE: "Right now, we've just signed with an entertainment agency in New York called Spotlight Enterprises and they're gonna be lining up a tour in the Mid-West for us. We gig about 2 or 3 times a month though, in answer to your question."

How long is the set and what songs do you do? MIKE: "We play as long as the people want us to. Usually about an hour long set. We never stick to the same set, we like to do something a little bit

different each time. We like to keep changing a little bit."

Do you play any covers? GARY: "When we were a garage band we used to do JUDAS PRIEST covers, but now we do an all original set."

How long have you played your instruments? RAY: "A little over six years."

DAVE: "I've been playing drums for about eleven years." GARY: "Five." MIKE: "I've been singing about seven years."

What plans have you for the future? DAVE: "Well, I think our plan is to be a successful musical act, sell out arenas, sell good records and have a good reputation within the industry."

GARY: "We also plan to go out and tour the rest of the States and sometime maybe go overseas, so you can see us in Europe."

When will a new record be out? GARY: "Maybe late '83. Right now we have plans for video work".

How about plans for a U.K. tour? MIKE: "We have plans, as we've said. We plan for it everyday. Whether we get there is another matter. Its probably the favourite place for us to go... and if you all want us over there then you should write us letters so we know where to go."

GARY: "From all of us, we wanna say thanks a lot for getting us this exposure. Hopefully we may be able to see you over there in the next year or so. Thanks."

AUGUST REDMOON are a quartet who hold no pretentions. "You're not going to have a deep religious experience after hearing one of our songs" says Gary Winslow, "it's music people can shout and scream and stomp their feet to".

Lungs and boots at the ready - we 'fools' are never alone.....

JOHN WATSON

OVERLORD

Steven Van Liew - Vocals Doug Bane - Bass
Glen Logan - Guitars Kurt Loffstrom - Guitars
Kenny Kubsen - Drums

Music with emotion. Overlord are a band I'm betting my hopes on. From Kirkland, WA., Overlord shouldn't be termed as HM, more hard rock. In December, 1982, they released a debut five track mini LP titled "Broken Toys" - featuring three tracks on their 3rd demo tape that had a prime position in my playlist in the last (sob!) issue of White Lightning fanzine.



Although in comparison to NW Compatriots Black 'n' Blue, Overlord aren't a kick-ass band, they are very much a balls to the wall outfit, influenced by the likes of TKO, Kiss and Alice Cooper. Anybody who has a copy of the mini LP has to admit that this lot are bloody good, even though vocalist Steven Van Liew may often sound like Alice Cooper going for the barf bag.....I pride myself that I was the first person outside the US to have this record - Overlord demand attention, and the 'Lord are prime contenders for Dave R's pet band in the life of this magazine.

The 'Lord have been really slayin' 'em up in Seattle this year and by all accounts, have amassed quite a following. Their set is virtually all originals and highly competent. My favourite cut from the five track record is 'Blame It On The Kids' and in a live setting is, with no hesitations - "SHIT HOT!"

Space prevents me in this, our first issue, to delve further into the Overlord story, but be assured that you'll be hearing a lot more about this group..... starting next issue with an exclusive interview.

Meanwhile, converts can contact Overlord at P.O. Box 2233, Kirkland, WA 98033, U.S.A.

DAVE REYNOLDS

LEE AARON

AARON SWEATER! BUT LEE'S NOT ABOUT TO PULL THE WOOL OVER OUR EYES.

LEE AARON recently ventured over to London from her Toronto home base, in search of a recording deal and managed to fit in the obligatory interviews, a personal appearance at the excellent 'Shades' HR/HM import shop (who said service with a smile was dead?) and, most of all, her debut gig in Europe, at the infamous sweat hole known as The Marquee, using the Manchester outfit SAM THUNDER as her backing band.

Thus, an interview was in order, kindly arranged by Canadian rock expert and "famed" wordsmith Paul Suter, Lee's 'promoter' and chaperone for her visit. Having met Lee two days earlier, I was only too pleased to get another opportunity to speak to her.

So where did it all start? "I made my big debut in kindergarten in Winnipeg in the christmas show singing 'I Saw Mommy Kissing Santa Claus'. That's where my musical career started! When I got into high school in Toronto I was really into theatre. I used to really idolize Barbra Streisand. I started singing in a rock band when I was fifteen and my music just gradually veered towards Heavy Metal.

"The first band I was ever in, I played keyboards and saxophone half the time and we were only a part-time band then, people thought I should be more upfront 'cos I guess I have that sort of upfront personality and that's the way it went. I think, maybe I'd really like to start playing keyboards again". How did the TRIUMPH/MOXY/SANTERS connections come to fruition? "At the time of the album I was playing with my backing band which was the drummer from MOXY, Billy Wade; the WRABBIT guitarist Dave Aplin and the bassist from RECKLESS Gene Stout. My manager dug up some old MOXY tunes that hadn't been recorded and we decided to do those, and like everyone who's a musician around Toronto are friends, so he just asked people if they wanted to come and play on the album. MOXY had just broken up at that time and the guys in the band weren't doing anything, and SANTERS sort of stared around Toronto the same time as I did and like they came down and we worked on some tunes together.

"Anyway, at the time we were recording the album the management company I was working with, had a guy with them who used to be TRIUMPH'S tour manager. He asked Rik Emmett if he wanted to come down and play on my album. At first Rik didn't know if it was legitimate or not and he didn't know if I could really sing. He came up to see me one



pic Mist

night, so Rik decided in the end to appear and it all worked out fine".

Why is there a DOUCETTE sticker on the album cover, as Rick Doucette doesn't appear? "Well, Billy Wade, my drummer used to play with Rick Doucette, that's why the DOUCETTE sticker is on there". Are there any plans for the TV show you filmed in Canada to be shown in the U.K.? "Yeah, the show was done with Frank Soda at the Adelaide Street Theatre in Toronto and was broadcast across Canada....it depends on any U.K. record deal I can get".

Did you enjoy your showcase gig at The Marquee? "Oh yeah, I was sort of expecting a really critical crowd. I'm happy. One of the reasons I did the date at The Marquee was to prove that I was a legitimate artist". (And not just a hype following perhaps the somewhat unfortunate Kerrang! centrespread which was great in men's eyes, but not to the female H.M. libbers)

So you'd like to come over here again as soon as possible? "Oh I really like it over here, if I can get a deal with a major label I may be able to come over to do a tour in the autumn with my Canadian backing band". Did SAM THUNDER do a good job at The Marquee? "I was happy, considering the band only had twelve hours of rehearsal (At ROCK GODDESS' homeground in Wandsworth), I think they pulled it off really well".

The presentation of the show suprised a lot of people. Lee had decided not to wear any of her skimpy stage outfits, preferring to sport a red skin-tight leotard instead. Lee went on to explain the reasons behind her original choice of clothing.

"In Canada every female vocalist wears what I wore at The Marquee, so I decided to sort of establish myself and get people to take notice of me....something I don't need to do anymore so I've stopped wareing that kind of stuff...." The same

can be applied to the legendary 'Oui'session, the pictures of which faded to do her natural beauty justice.

"You know, America thrives on sensationalism, unlike in England. I mean if I couldn't sing, worth a shit, the people in America wouldn't care as long as I work skimpy clothes and changed behind a screen, that's good enough for them (obviously the only success BLACK MAGIC will have is over there!) but over here, they appreciate more the face that I can sing. I had to do the 'Oui' thing to get noticed and I don't think there is anything wrong in it. Every male artist can get away with doing similar things, like Mick Jagger can strut around on stage with a microphone down his pants and Dave Lee Roth can wear pants without an arse in 'em so...."

Do you regret doing it? "Oh no! I'm sure I'll carry that sort of sex symbol image with me, but what's wrong with that? I mean it's not phoney, I'm sure every woman likes people to find her sexy y'know, it's not that it's totally exploiting and disgusting, it's just me."

Back to music, have you plans for a second album yet? "My second album will be done by the end of the summer and it's going to be better than the first".

We hear you've had quite a few T.V. and film offers? "Yes, I've been presented with a couple of different movie scripts. Steven Greenberg, who did a movie called 'Porkies' has sent me a script for a

movie called 'Making It'. It's all about a young girl in a rock and roll band. When I read through the script I could relate to it because it reminded me so much of myself, and he's considering me for the part and looking at my video work, thing's like that. So he's sort of sitting on that at present, just like record deals!"

"I also did a T.V. chat show when I went down to New York....things like that too. Actually the album has been doing really well down the Eastern Seaboard of the United States....it's done better in Europe than it has in Canada".

Do you listen to many Heavy Metal bands? "I love IRON MAIDEN, er, JUDAS PRIEST. I like the new DEF LEPPARD stuff. LED ZEPPELIN have always been a mainstay though". Lee also expressed a desire to meet TWISTED SISTER due to Dee Snider's rave review of her four-track E.P. on visual vinyl.

So, finally. Whether you return to Britian depends on the all elusive U.K. deal then? "Yeah, but if I don't get a deal you'll be able to get my second album on import anyway so, I'll be back again somehow, I'm pretty confident I'll get some sort of deal anyway, y'know I was offered a place at The Reading Festival....it means more to me to make it bigger over here than in Canada or anywhere, because Britain is a sort of testing ground for new bands, it would be nice to come over to do a tour with a major band here".

LEE AARON is obviously going to make it big over here, major label or not. Watch this space!

DAVE REYNOLDS

PRESENCE

Question: Who is the heaviest Japanese metal band? - Is it LOUDNESS? BOW WOW? X-RAY? EARTHSKAKER? - Well, whatever your views may be, I'm sure you will change your minds after a blast of PRESENCE!! But who the hell are PRESENCE I hear you ask? Well there's no need to bother searching for any vinyl product on the band - there isn't any. As far as I know the band haven't even got a recording deal. However this should soon change if the bands recently recorded 4-track demo of hard driving metal is anything to go by.

PRESENCE are a young band with an average age of just 19. They are based in Osaka which is in the west of Japan, but have recently been gigging around Tokyo. The line-up reads:- S. Nishikawa - Vocals, Kaoru Sumi - Guitar, K. Shirota - Guitar and Onda - Badd. At present the band are auditioning a new drummer.

Musically the bands approach is similar to LOUDNESS but only heavier. A prime example is the first track on the demo "Lose", a really fast grinding metal number. "Lose" is probably the best track I've ever heard from a Japanese H.M. band. The slower paced "Straightwalker" with its thunderous sledgehammer beat is followed by "Lucy" which has a more American commercial hard rock feel about it, but is nonetheless enjoyable. The final cut "You Want My Love Baby" all be it a shade one paced is still capable of banging your head to submission.

Definitely a band to look out for, I look forward to hearing some new PRESENCE material at the earliest opportunity, hopefully on vinyl. The band can be contacted through their manager:- Toshiko Fujita, c/o Bahama, 11 Hachiman-cho, Minami-Ku, Osaka, Japan.

BERNARD DOE

Seventh Sun

In terms of Heavy Metal, the town of Barnsley means just one thing - SAXON! - Biff and the boys put the Yorkshire town on the H.M. map with a succession of hit singles and albums at the height of the U.K. metal boom some 3 or 4 years ago. Since then of course SAXON have become one of Europe's top H.M. acts and are currently taking the States by storm. Back in Barnsley however, resides another H.M. band very much in the same mould as SAXON named SEVENTH SUN.

The band were formed in March 1980 and have gigged constantly throughout the North and the Midlands building up a cult following playing colleges, pubs, clubs etc. Last November, the band comprising of Brian O'Shaughnessy - Vocals, Kevin O'Shaughnessy - Guitar, Robert White - Bass and John Shaw - Drums recorded their first single, a self-financed platter released on the bands own label "Rising Sun Records". The double 'A' sided single featured the short and sweet rocker "Man In The Street" and "Immortal Hours" which with its more melodic approach I found the more enjoyable of the two cuts.

In April of this year the band laid down six tracks for a session of Sheffield's Radio Hallam Rock

Show. Whether it's intentional or not SEVENTH SUN certainly reproduce the SAXON sound, being helped considerably by Brian O'Shaughnessy's Biff sounding vocals. Songs like "Killing Yourself To Live" and "Out In The Cold" are all a bit too one paced for my liking, much better are the faster "Alive By Night" and "The Rising" recalling SAXON in their "20,000 feet" days, although both numbers could do with being cranked up a notch or two. I feel the band are at their best when they desert the straight forward driving rock approach and produce the more sophisticated melodic songs similar to the aforementioned "Immortal Hours" and my favourite SEVENTH SUN number "Dark They Were". Maybe if the band concentrated more on this approach and develop a sound of their own then hopefully they will start making a few dents on the Heavy Metal world.



To bring you right up to date on SEVENTH SUN, the band have recently recruited bassist Richard Gregory to replace Robert White who left for personal reasons. The band can be contacted at:- SEVENTH SUN, c/o RISING SUN RECORDS, 55 Clifton Crescent, Athersley North, Barnsley, South Yorkshire.

BERNARD DOE

ICEMON

Coming from such a musically apathetic area, in a hard rock sense, as Horsham in West Sussex is a little unnerving to say the least. The band was formed from the ashes of an early prog-rock outfit called AEON YEARS and thrash and bash Brighton based heavy metal group, MAXOOM in February, 1982.

Pete O'Connell, drummer with AEON YEARS (they had two tracks on a truly awful compilation LP, put out in conjunction with the local rag - sales were so bad, they were unintentionally displayed in the shape of a wreath in a local record store!) teamed up with Horsham's token 'rock star' (don't let this go to your head) Greg Hart (Maxoom guitarist) to form a band based on the best principles of US pomp and circumstance.

Keyboard maestro Andy Stewart was recruited from the excellently named, London-based Blondiefied group Josie & The Pussycats, who he'd left due to the old "musical differences" syndrome. Michael Sadler look-a-like Phil Whiteman joined up on bass for a short stint, but was replaced by ex-Maxoom man Mick Holman. The vocalists job went to one Alan Russell.

So, exactly a year after forming, ICEMON recorded a 3-track demo tape called 'Icebreakers' which was sold to anybody who wanted it. It's good stuff, but not by any stretch of the imagination, the best they can do. Of the three tracks, 'Goodbye Lasts Forever', 'No Prisoners' and 'Blame Me' I choose the middle cut as the definitive ICEMON..... impressive keyboards, solid drumming and neat guitar-work. Alan's vocals are something the listener has to get used to, but he's since improved tremendously.

Although they've been rehearsing hard, they've yet to play any live dates due to the lack of permanent bassist, as Mick departed soon after the demo was recorded, but the set includes a great cover of Starz's 'So Young So Bad' (though the band themselves prefer Mayday's version). The bands new bassist is one Gary Chennel.

To contact ICEMON and maybe get hold of the demo, write to:- 19 Kennedy Road, Horsham, WEST SUSSEX, RH12 5DB.

DAVE REYNOLDS

SHADOW

What sets Seattle, Washington metallites SHADOW apart from the the recent cluster of newly-formed Northwest HM units is their amazing youthfulness. Indeed, the use of youth as a gimmick is not a new technique within rock circles (as illustrated by Def Leppard and Metallica, among others), but SHADOW are talented to a degree so far beyond their years that the quintet are slowly but surely making their shadows known throughout the Seattle/Kirland "east side" headbanging vicinity of their home state.

But just how young are they? SHADOW's roster reveals all members being under 17, with skinslamming like Chris Friel only boasting 14 years to his credit! Having first united during their early Roosevelt High School years in Seattle, SHADOW's personnel joined together with brother Chris and Rick Friel (on drums and bass, respectively) invited guitarist Dan Newcomb to complete a trio entitled WARRIOR. Wanting to beef up their sound, the three youngsters called upon a second axeman, Mike McCready, to join them shortly before vocalist Rob Weber was recruited into the SHADOW ranks, thus completing the line-up.

In the winter of 1982, SHADOW recorded a four-song demo which demonstrates a songwriting style quite unlike most new Stateside practitioners of HM. Rather than borrow from standard influences SHADOW blend together several different formulas and come

up with a truly original mix - bits of Trust, Maiden, TKO and even Girl and U2 can be detected by a carefully-probing ear, and Rob Weber's punky, DI Anno-style vocal abilities add a hardcore punk tinge which acts as the bands trademark element. The demo cuts range from fast and furious ("The Shadow Knows", "Running") to subdued ("Don't Count the Tears", "Gates"), showing a versatile mastery of songwriting and musicianship.

Live, the band emphasize a "tear your balls off and scream" approach, coupled with an all-original set of such unrecorded numbers as "Get Out", "Overnite", and the finale to end all finales, "Tonight the Lights Go Out", a song about the uprising of youth and their eventual takeover of the world. They also play the obligatory "Antisocial" Trust cover when the occasion seems appropriate. Especially worthy of merit during the band's live presentation are the phenomenally striking rhythm abilities displayed by the Friel brothers, who master their drum/bass combination with eye-opening professionalism.

The band are currently working on a 12 track demo which will include a heavier grade of material. Meanwhile, I can't help but hope the band's early uptaking of the axe is a current trend, and it looks as though SHADOW will soon join CULPRIT, TKO, and QUEENSRYCHE atop the Seattle metal scrap-heap whilst proving that you're never too young to rock.

K.J. DOUGHTON

NO MERCY

With so many of the new British Heavy Rock bands adapting their style to sound more like a lot of the commercial sounding U.S. hard rock acts, it's refreshing to find a band that is still playing Heavy Metal in the tradition that the NWOBHM became renowned for.

Stemming their influences from bands such as BLACK SABBATH, ZEPPELIN, PRIEST, ANVIL, VAN HALEN Y & T, and RIOT, NO MERCY recently recorded a 3-track demo, and each of the tracks "Fantazia", "Twist of Fate" and "Cut And Thrust" are all delivered hard 'n' heavy in true British blood and thunder spirit. They remind me a lot of THE TYGERS OF PAN TANG in their pre-"Crazy Nights" era. Bassist Andy Adams together with his brother Simon on drums, lay down a really good solid rhythm around which guitarist Rich How provides some neat lead work. Unfortunately Brad Cook's vocals leave a lot to be desired, mainly due to the poor production on the tape. They only really shine through on the final number "Cut And Thrust".

So how long have NO MERCY been together? Bassist Andy Adams:- "The nucleus of the band was formed as long ago as December 1979, when I met Rich at an

AC/DC gig, but it wasn't until November 1980 after various line-up changes that we trimmed ourselves down to a 4 piece-one guitar line-up and ever since then we've spend most of our time writing and rehearsing new material and perfecting our sound. We have played a few gigs, but not as many as we would have liked, due to the severe lack of decent venues to play, especially in Canvey Island, Essex, where all the members come from. When we do get a gig, we usually have to play on the same bill as new wave, punk and pop bands, so you can imagine the cross-sectional audience we get!"

Well NO MERCY'S tale of woe regarding a lack of venues to play is nothing new to Heavy Metal bands in the U.K., especially one that is based in the South of England and to be honest there's little hope of them breaking any new ground over here. However, all is not lost, I'm sure their grinding style of metal will appeal to those die-hard fanatics in Belgium, Holland and Germany, who prefer their metal HEAVY in the ear splitting sense, so maybe it wouldn't be a bad thing for NO MERCY to take a shot at the H.M. market on the continent.

BERNARD DOE

METAL



FORGES